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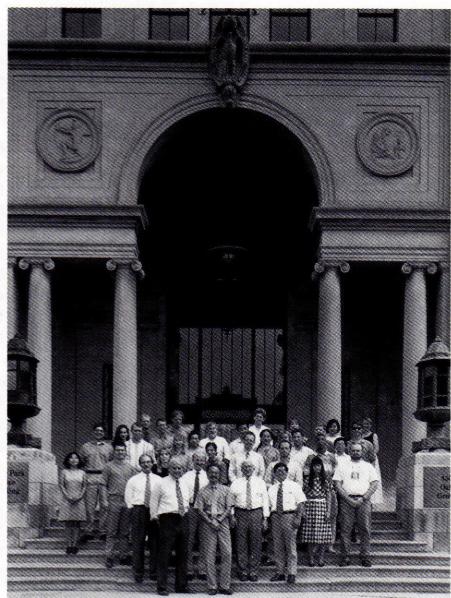
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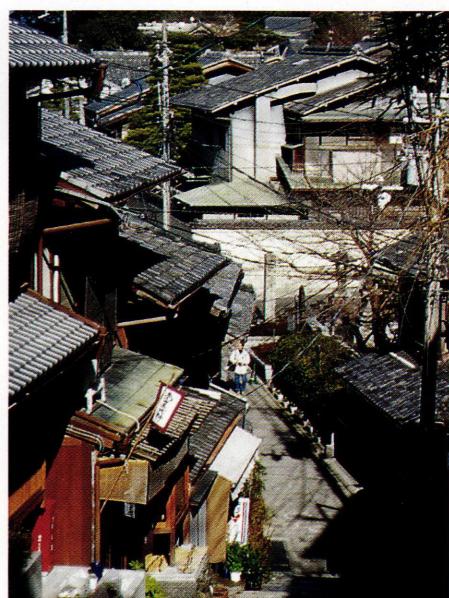
FEATURES



Born Again From the Minnesota State Capitol (above) to the remaining wing of the Gillette Children's Hospital, five recent remodelings and renovations are giving old buildings new life, by Eric Kudalis **Page 20**

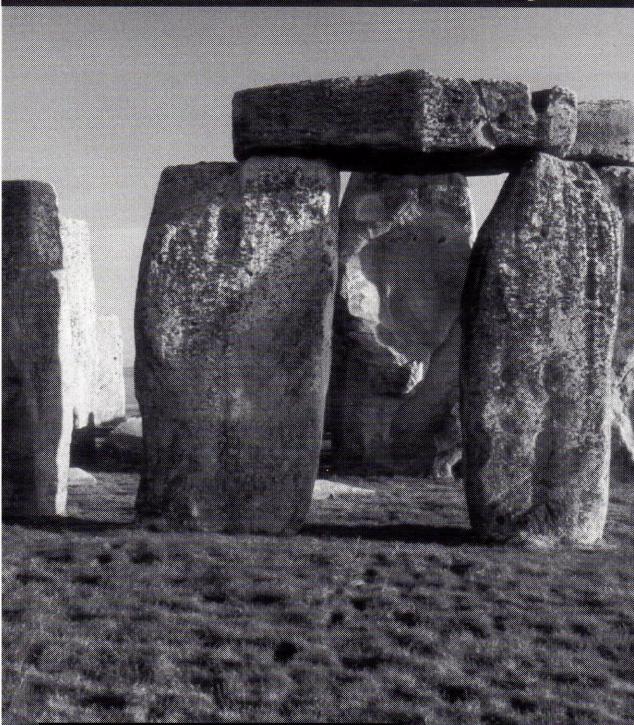


Breaking Ground The Leonard Parker Associates, Architects, Inc., is still growing after 40 years, by Barbara Knox **Page 42**



Travelogue In Kyoto, Japan, the modern world and ancient traditions live side by side, by Kelly Davis **Page 46**

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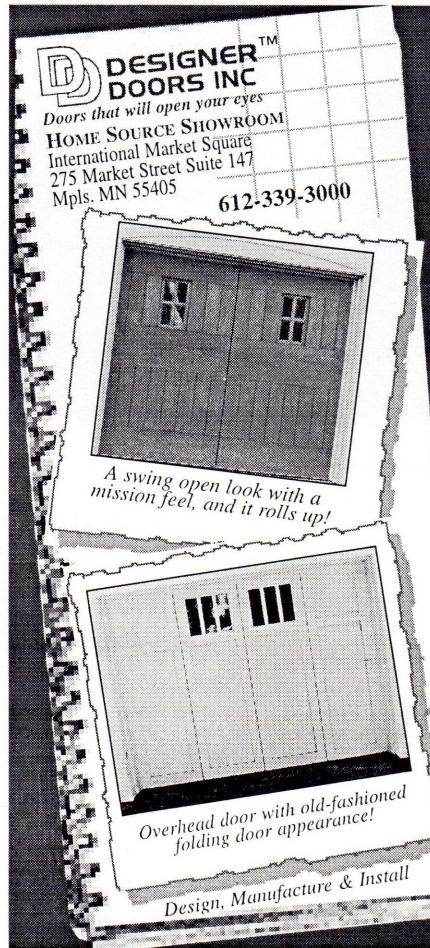
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Bridging art

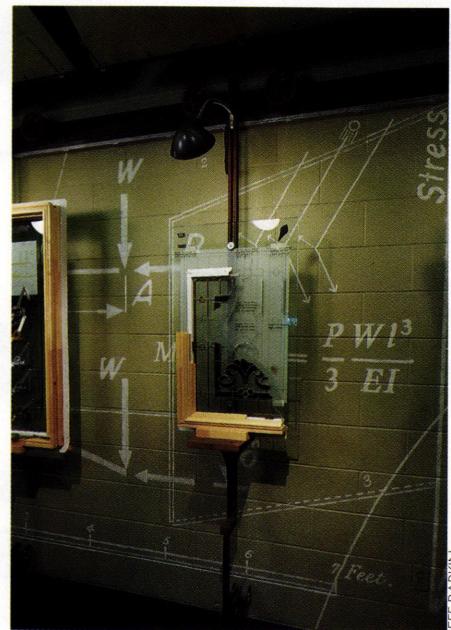


COURTESY JANE FREES-KLUTH

Art and architecture are often cut from the same stone. Look no further than the Mississippi river front for evidence. There you'll find the Human Arch Bridge, a cast-concrete figurative sculpture that mimics the arches of the Historic Stone Arch Bridge. Designed by Jane Frees-Kluth, the bridge will remain alongside the east Mississippi river front near the 19th-century landmark for one year. The public shared its first glimpse of the art bridge during the Stone Arch Festival of the Arts this June, at which the public and accompanying gymnasts formed a Live Arch Bridge.

Hot off the presses

Landscape architects are increasingly choosing to incorporate native plants into their designs for economic, aesthetic and environmental reasons. In the Midwest, prairie restorations are desirable for their botanical diversity, low maintenance and summer-long beauty, as well as providing habitat for birds and butterflies. A new quarterly journal, *The Prairie Reader*, is essential reading for landscape architects wishing to learn more about or include native prairie plants in their work. The inaugural issue includes articles on the nation's increasing appreciation for our grassland heritage, the turf wars in Minneapolis parks, the *lobelia* flower family, a 2 1/2-acre suburban backyard restoration, and the proposed Northern Tallgrass Prairie Habitat Preservation Area in Minnesota and Iowa. Upcoming issues will include articles on Prairie Crossing, an Illinois housing development incorporating prairie restorations; midwestern landscape architects who design with prairie plants; and the initiatives behind roadside plantings. To subscribe to *The Prairie Reader*, send an \$18 check (4 issues per year) to *The Prairie Reader*, P.O. Box 8227, St. Paul, MN 55108.

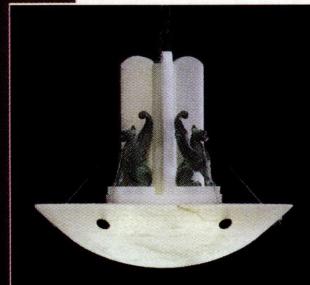


JEFF RABKIN

Geoffrey Warner of Alchemy designed this series of product displays for **Andersen Corporation** in Bayport, Minn. Located in a corridor leading to the facility's research area, the displays incorporate an industrial aesthetic to explain the different divisions within Andersen, as well as the process of design. For this dissected window (pictured), Warner included graphics that highlight the components involved in creating an energy-efficient product.



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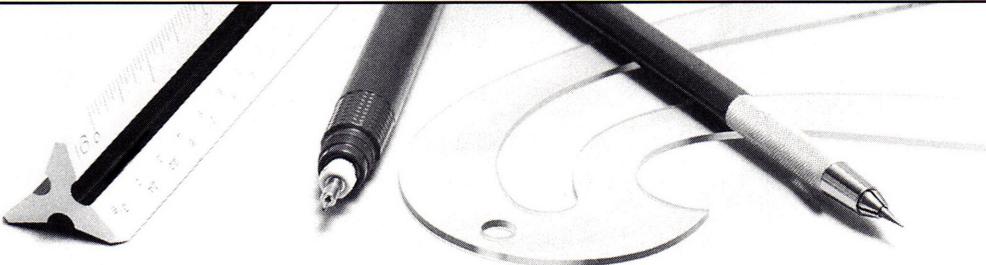


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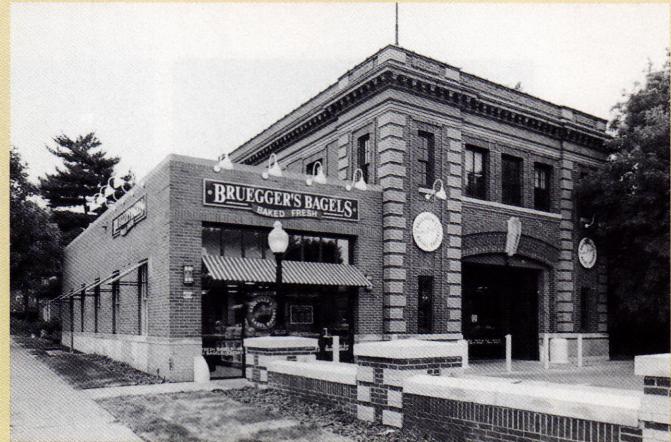
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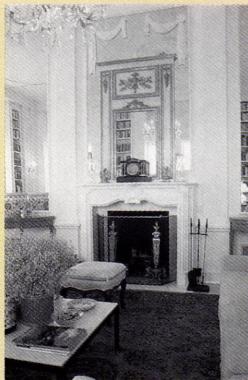
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Five projects, individuals or organizations received Preservation Awards through the Minneapolis Heritage Preservation Commission for preserving the city's architectural legacy.

Architectural renovation winners included the Fire Station 27—Bruegger's Bagel Bakery by Dovolis Johnson & Ruggieri; the Taylor residence addition by Mulfinger, Susanka, Mahady & Partners; 510 Groveland double-apartment rehab by Frederick Bentz/Milo Thompson/Robert Rietow, Inc.; the Elisha & Lizzie Morse, Jr., Cupola House by Roark Kramer Rosowski DESIGN; the Longfellow House (featured this issue, page 30) by Kodet Architectural Group; Lourdes Square town house by Paul Madson + Associates; and the Historic Lake Harriet Restroom Restoration project by Charles Liddy of Miller-Dunwidie, Peter Sussman of KKE and Joanne Ellison, among others.



COURTESY DOVOLIS JOHNSON & RUGGIERI



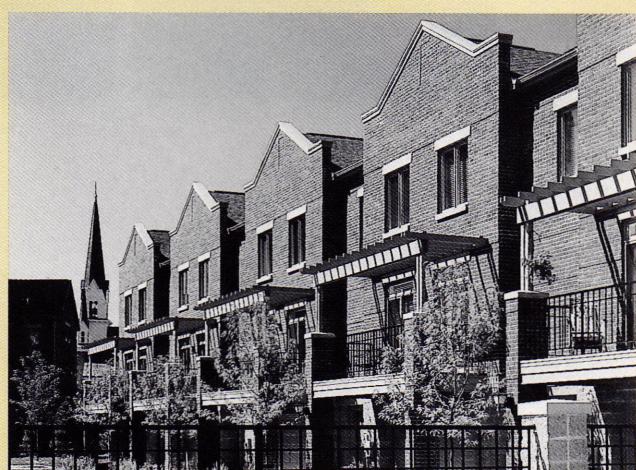
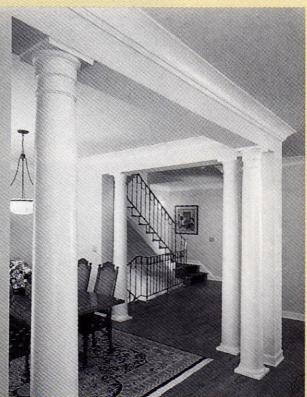
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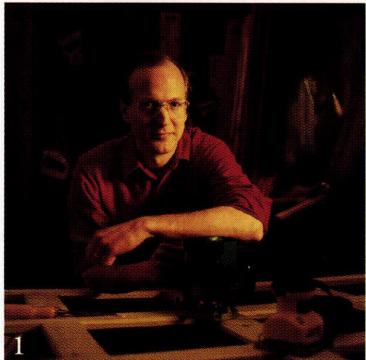
Winners include the 510 Groveland apartment renovation (above) by Bentz/Thompson/Rietow; a fire station rehab (top) by Dovolis Johnson & Ruggieri; and Lourdes Square town houses (right) by Paul Madson + Associates.

Other award recipients included the Twin Cities Bungalow Club, which has "consistently helped to educate members and the public regarding the quality and worth of the bungalow-style homes in Minneapolis," according to the commission; and Betsy Doermann, receiving the Steve Murray award for her work in helping restore The Historic Stone Arch Bridge, creating the St. Anthony Falls Heritage Trails and developing an orientation center on the river, among other undertakings.



STEVE BERGERSON

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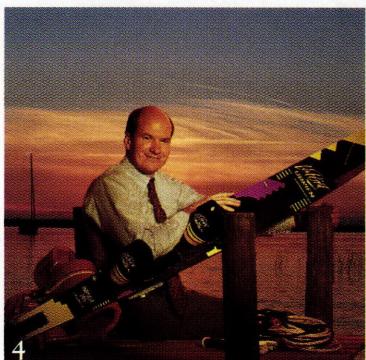
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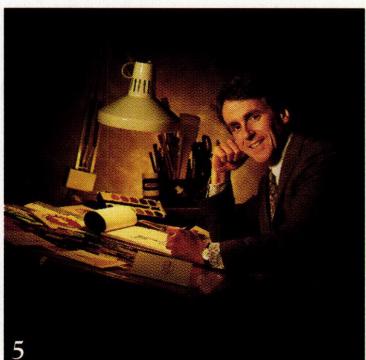
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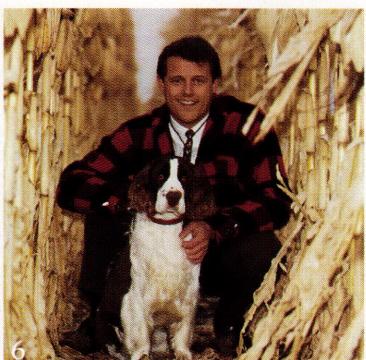
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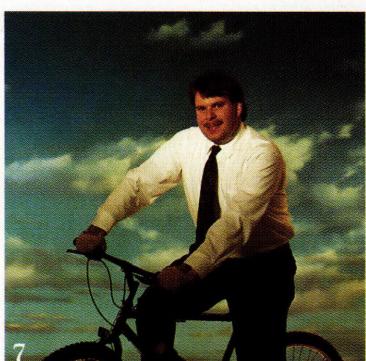
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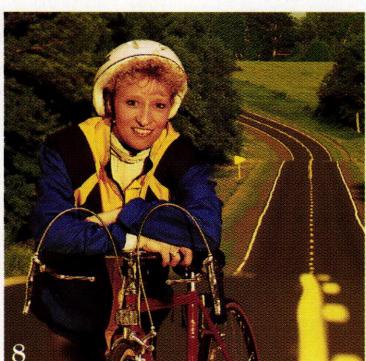
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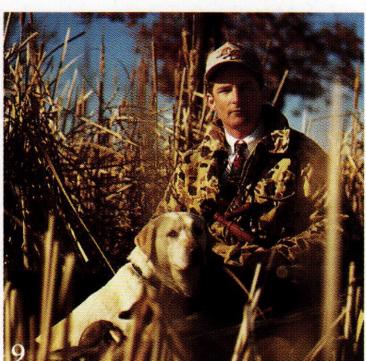
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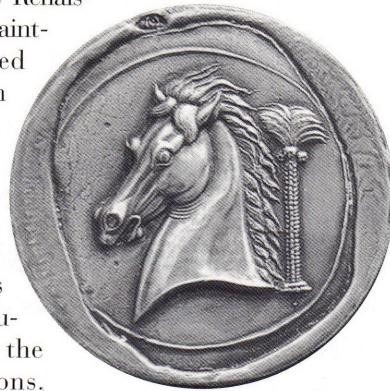
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Nancy McCallum and Nicola Moss
Paintings and Bronze Works
Circa Gallery
Minneapolis
Sept. 7-Oct. 12

With hues recalling early Renaissance art, McCallum's paintings on boards are filled with animals and birds in Edenic gardens. In contrast, Moss's semifigurative bronzes have a universal appeal as they recall past cultures and civilizations. Her work is found in the National Museum of Scotland and the Smithsonian collections, among others.

For more information, call (612) 332-2386.



Negishi Commemorative Medal,
Nicola Moss

Wild Design: Designs for the Wild
Walker Art Center
Minneapolis
Sept. 7-Jan. 5



Wild Design: Designs for the Wild

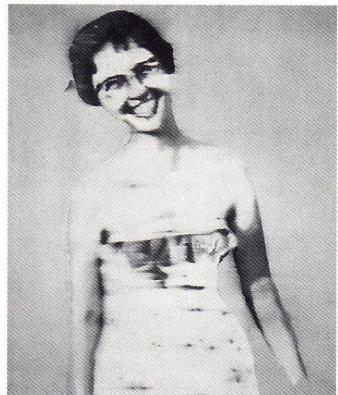
From exotic tents and parkas to bicycles and high-tech hiking shoes, this exhibit looks at some of the durable, colorful, sometimes provocative objects that have been created for outdoors adventure. The pieces, removed from their commercial use, will be arranged in such a way as to reveal their aesthetic artistry. For instance, bicycles will be disassembled to emphasize their attenuated parts, while hiking and climbing shoes will be posed to reveal their sculptural qualities.

For more information, call WAC at (612) 375-7650.

Art Works: The PaineWebber Collection of Contemporary Masters
Minneapolis Institute of Arts
Through Sept. 15

Seventy objects sample the extensive corporate collection of PaineWebber, which numbers approximately 650 paintings, sculptures, works on paper, prints and photographs. On display are works by such illustrious artists as Andy Warhol, Jasper Johns, Robert Rauschenberg and others.

For more information, call (612) 870-3000.



Helen, Gerhard Richter, 1963

Harvest: Harriet Bart's Weisman Sculpture Plaza Commission
Frederick R. Weisman Art Museum
University of Minnesota
Minneapolis
Through Oct. 6

On view is the second in a series of three commissioned sculptures for the Weisman's plaza. Working drawings, models and related work will explain the evolution of Bart's work. The commissioning program, sponsored by the Jerome Foundation and the R.C. Lilly Foundation, is designed to encourage emerging Minnesota artists.

For more information, call (612) 625-9494.

ROOM
The Soap Factory
Minneapolis
Through Oct. 13

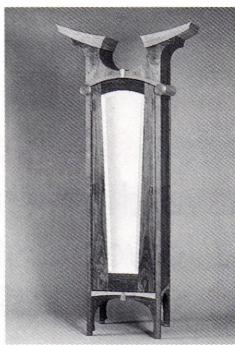
In this site-specific exhibit, 24 local artists working in a variety of media respond to the space—or “room”—of the National Security Soap Factory building. The curators envision the exhibit as a “20-years-later” response to a 1976 exhibit called ROOMS (P.S. 1), mounted in a defunct elementary-school building in Brooklyn, New York. The artists have considered emotional, psychological, poetic and socio-political issues in creating their pieces.

For more information, call (612) 623-9176.

Northern Woods Exhibition
Southdale Center
Edina
Oct. 17-20

This exhibit by the Minnesota Woodworkers Guild features more than 65 pieces of handcrafted furniture by area woodworking artisans. Woodworking demonstrations also will be given.

For more information, call (612) 922-0734.



Clothespress, Noel Swanson

Building for Air Travel:
Architecture and Design for Commercial Aviation
The Art Institute of Chicago
Oct. 19-Jan. 5

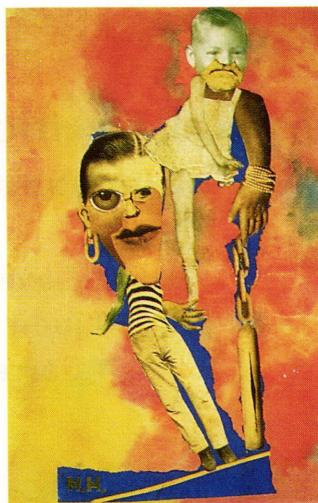
Highlights of this exhibit—which traces the evolution of architecture and aviation design—will be two large cutaway models from 1939 of Boeing 307 and 314; renderings from industrial designer Walter Dorwin Teague from 1945-'46 of a Boeing 377 interior; and drawings and models from new airports under design and construction. Also included is a special installation by Chicago architect Helmut Jahn, in which curved aluminum ribs will convey the image of an aircraft under construction. A 240-page book with color photos will accompany the exhibit.

For more information, call (312) 443-3600.

The Photomontages of Hannah Höch
Walker Art Center
Minneapolis
Oct. 20-Feb. 2

More than 100 pieces span the career of this photomontage artist, including representations from Höch's politically engaged period as a Berlin Dadaist from 1918-1922 through the Weimar period, in which she addresses gender, race, class and technology issues, to her more abstract work. Throughout her career, her work steadily evolved from social commentary to surrealism and abstraction.

For more information, call WAC at (612) 375-7650.

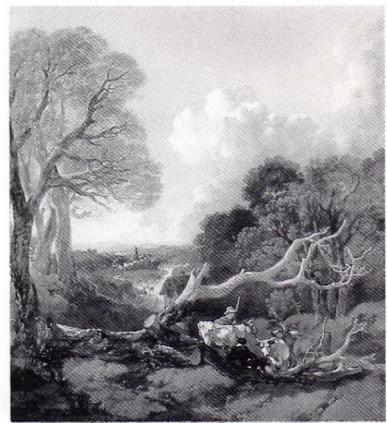


The Photomontages of Hannah Höch

Poetic Horizons:
The Landscape Tradition of Britain,
1750-1850
Minneapolis Institute of Arts
Oct. 27-Jan. 19

More than 200 pieces—paintings, drawings, watercolors, prints, books, textiles and decorative arts—will showcase Britain's golden age of landscape. Of particular note are three paintings receiving star billing: Thomas Gainsborough's "The Harvest Wagon" (1767); John Constable's "The Leaping Horse" (1825); and J.M.W. Turner's "The Ponte delle Torri, Spoleto" (ca. 1840-50). Other featured artists include Richard Parkes Bonington, George Chinnery, Samuel Palmer and Joseph Wright of Derby.

For more information, call (612) 870-3000.

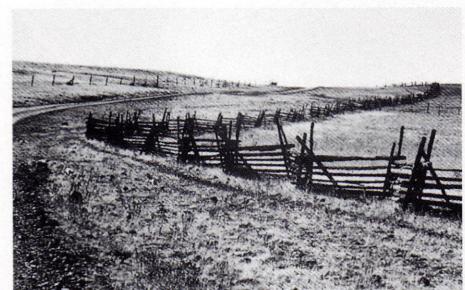


The Fallen Tree, Thomas Gainsborough, ca. 1750-53

Between Fences
National Building Museum
Washington, D.C.
Through Jan. 5, 1997

The history of fences as a defining element in the American landscape is the subject of this exhibit, which examines the settlement of North America, the significance of land and home ownership and the role of fence builders in the history of the United States.

For more information, call (202) 272-2448.



Ola, Idaho, self-help cooperative and farming community, Dorothea Lange, 1939



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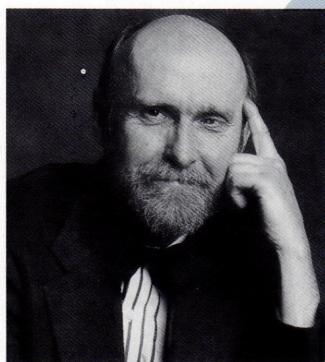
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CONSULTING ENGINEERS

John Cunningham

Interview by Camille LeFevre



As the Mississippi River winds through Minneapolis on its way to St. Paul and destinations farther south, the history of a city laps between its banks. "Minirara" (curling water) the native Dakota called St. Anthony Falls, the dwelling place of the god Oanktehi. When in 1680 the Dakota introduced Father Louis Hennepin to their sacred site, he promptly renamed it for his patron saint, St. Anthony of Padua. White settlement followed, then industry.

Through a series of engineering feats, the falls was rearranged to serve the flour, lumber, wool and machinery mills quickly colonizing the river banks. In 1873, the city of St. Anthony merged with Minneapolis. Railroads arrived, flour mills dominated the area, and other industries moved up river and across what is now Washington Avenue. Downtown development ensued. By 1965, the mills and railroads were gone, leaving the once-industrialized river front vacant or under-used. And the river, in large part, sunk from the imagination and daily life of the city that owed its existence to the world-renowned waterway.

Fast-forward 30 years to a river-front design charette at the offices of the Cunningham Group, located adjacent to St.

Anthony Falls. In the fall of 1995, buoyed with enthusiasm for river-front renewal, John Cunningham, president of the Cunningham Group, tours three urban river-front projects in the Netherlands for ideas to bring home. In February 1996, the Cunningham Group sends out a "Call for Visions" request to approximately 40 architects, landscape architects and urban planners across the United States and the Netherlands. The request is for creative and comprehensive approaches to developing the river front from Washington Avenue across the Mississippi River to Main Street S.E., and from Third Avenue S. to I-35W. Fourteen visions—some quite fanciful, others practical—are submitted.

In April, an Urban Design Advisory Group is formed. Lead by Paul Farmer, Minneapolis director of city planning, the group's mission is to help formulate possibilities and opportunities for river-front revitalization. In May, Farmer presents a compilation of the "Call for Visions" submissions, titled *The Minneapolis Riverfront: Vision and Implementation*, to members of the Minneapolis City Council. Several days later, a seminar titled "Successful Urban Riverfront Redevelopment" is presented in conjunction with the national AIA Convention to a standing-room-only audience.

Now citizens of the city are abuzz about the river, due to Cunningham's project, as well as such river-front initiatives as the opening of the Historic Stone Arch Bridge and architect Scott Wende's community-based river-front master plan, which won an AIA Minnesota Honor Award in 1995.

Architecture Minnesota talked with Cunningham about Minneapolis's relationship to the Mississippi River, why the river virtually has been ignored for 30 years, and how the designs submitted to "Call for Visions" cast the river front and our relationship to it in a new context.

Why have Minneapolitans, for the most part, turned their backs to the river?

During the AIA charette at our office, a poet said "The river is the source of life." That was a profound statement. The river was the original economic source of life of the city, and of course water is the source of human life. In every place except downtown, in both Minneapolis and St. Paul, water is the source of the greatest property values. Look around Lake Calhoun, Lake Harriet, Lake of the Isles. The river, on the other hand, is empty. It's abandoned. The river is invisible in Minneapolis. Many times we bring out-of-town guests to the river and they're surprised to learn the Mississippi flows through Minneapolis. As a city we're not identified with the river very strongly, even though it's our reason for being.

What will it take to turn the Minneapolis Mississippi river front, a natural area reshaped through centuries of use—as a waterway, a trade route and then an industrial corridor—toward a new human use?

Some steps have already been taken. One is the establishment of the riverside park and people's discovery of this park. So to change the river front means to change people's perceptions of it and ways of thinking about it. The park is a great first step. The next step is to create the river front as a

place to live. Right now, with exceptions like La Rive, people can't conceive of such a thing. The river is almost invisible and almost inaccessible. One of the things we noticed about the designs handed in by architects from out of town was their tremendous development of accessibility to the river; boulevards, walkways and accesses to the river. They just grabbed onto that. They immediately saw the ways in which we're blocking the river.

In the designs submitted, what else stood out to you in terms of how the designers imagined the river in concert with development?

Celebration. They wanted to celebrate the river. They wanted to bring the river into the town, create boulevards that ended in monuments on the river and things like that. Okay, so tell me if you were at Seventh and Nicollet how you would walk to the river? That's not much of a walk. Now what if I said we're going to walk to the river, and first we're going to walk down this tree-lined boulevard, and at the end you and I can see an obelisk or fountain, and then there is this marvelous view of the falls with sound, volume and energy. You'd say, "Oh, I want to see that." Now, where are you going to observe the falls? The Stone Arch Bridge. Look at how it's used. It's a magnet. People are walking and running and roller blading and biking. A year and a half ago you couldn't get on it. Where did these people come from? They're here because it's a fabulous place to look at the river.

Continued on page 50

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Business proposals

To stay ahead in the evermore complex building and design world, architects have forged professional relationships with allied professionals to ensure a competitive edge

By Camille LeFevre

Traditionally, architects and the professionals they encounter in related disciplines—such as engineers, interior designers and contractors—have endured adversarial relations: at best cool, and at worst, hostile. Through the years, sparks of all sorts have inflamed the fires of mutual discontent, including misunderstandings over styles of thinking and approach, conflict over areas of responsibility, clashes in concept and execution, lack of communication, debates over licensure, and disagreements on fee structure and payment.

Of course, there have always been exceptions to the rule. There are architectural firms that for decades have worked with landscape architects, engineers and interior designers as colleagues, rather than rivals. “A&E”—architecture and engineering—firms house both talents under one roof. Negotiated contracts require the combining of skills and talents. Two firms with complementary skills will join forces to secure a commission.

The rule, however, is changing. The business climate in which architects practice today is much different from even a decade ago. The design-build process, out-sourcing, increasingly competitive commissions, and the complex task of completing buildings that fulfill environmental, safety, acoustical, disability and computerization concerns have placed new demands on architects. As a result, many architectural firms are trading their swords for plowshares, forging partnerships with engineers, contractors, interior designers and others in order to rethink their methods of service delivery and meet consumer demand.

“It is difficult to accept the overarching changes in the building industry, but architects just don’t have the breadth of knowledge that we used to have when things were much less specialized in the building profession,” says Tim Alt, Altus Architecture, Ltd., who works with builder Bruce Bren and interior designer Billy Beeson. “You have to accept the fact that unless you want to devote 24 hours a day to staying abreast of everything that’s state of the art, you’re not going to know it, therefore you’re not providing the best service you can to your clients to keep their business.”

“Everybody is seeing a need to provide expanded services,” concurs Alexander Ritter, principal, RSP Architects, whose firm competes with—but for 12 years also has partnered with—Setter, Leach & Lindstrom, an A&E firm. “Very often we have teams with 10 to 15 various consulting disciplines—real estate, acoustics, lighting, energy resources, financial people. A lot of that is driven by the technical aspects of building today. Part of it is driven by a desire to offer a broader, full-service consulting arrangement with owners.”

“One of the arguments about the marginalization of the architectural profession is that we’re brought into the process after many decisions have been made that we should have been involved in. And yet quite often owners don’t look at us as having valuable input into that part of the process,” Ritter continues. “Part of what you’re seeing today is a recognition of the value of having architects involved early on, along with a broadening of the kinds of services practices offer.”

To fulfill new marketplace demands, says Alt, “architects have to be much more clever resource managers and team builders, and be more entrepreneurial. I still favor the traditional client-architect relationship: the client is able to see more directly how your efforts matter and the time it takes to do what you need to do. But we’ve got to look pretty squarely at what’s out there. We need to go out and seek mutually

Continued on page 58

THE FIRST THING WE DID TO HELP REMODEL THIS OLD HUNTING LODGE WAS

This large, beautiful room is the centerpiece of what was once an exclusive hunting lodge. Built in 1930, the property was converted to a single family residence in the early Fifties. But 40 years of paint, plasterboard and paneling had all but hidden its original elegance.

So, when new owners began renovating it in 1991, they asked architect Katherine Cartrett of Mulfinger, Susanka and Mahady to recapture the original rustic charm of the place.

They asked her to use only the finest high performance building products available. Given those terms, it's not surprising that, when the subject of windows and doors came up, the owners asked to talk with Marvin.

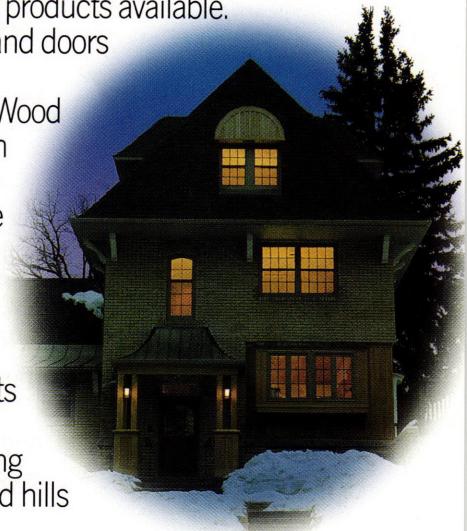
The first step was an on-site meeting. Nick Smaby from Choice Wood Custom Residential Remodelers was there. So were representatives from the Marvin dealer and distributor.

One by one, they inspected every opening in the home. Then the entire group sat down and planned the job out.

Sizes were discussed. So were shapes, styles, energy efficiency, maintenance and budgets.

By the end of the day, the plan called for a combination of new windows and replacement sash—46 windows in all. There were eight sets of doors too.

The results of that meeting are pictured above. The Marvin Sliding French Doors add light and open the room to the panorama of woods and hills



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beyond. And in keeping with the architectural style of the home, each door features custom divided lites and an exterior finish in a color mixed specifically for the project.

Today, this rustic home looks much like the hunting lodge it once was. And if you ask the owners, they'll tell you the key was tracking down the right window and door supplier in the first place.

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— Loren Ahles, AIA, Project Designer

— Hammel, Green and Abrahamson, Inc., Minneapolis

Photography: Tom Hlavaty



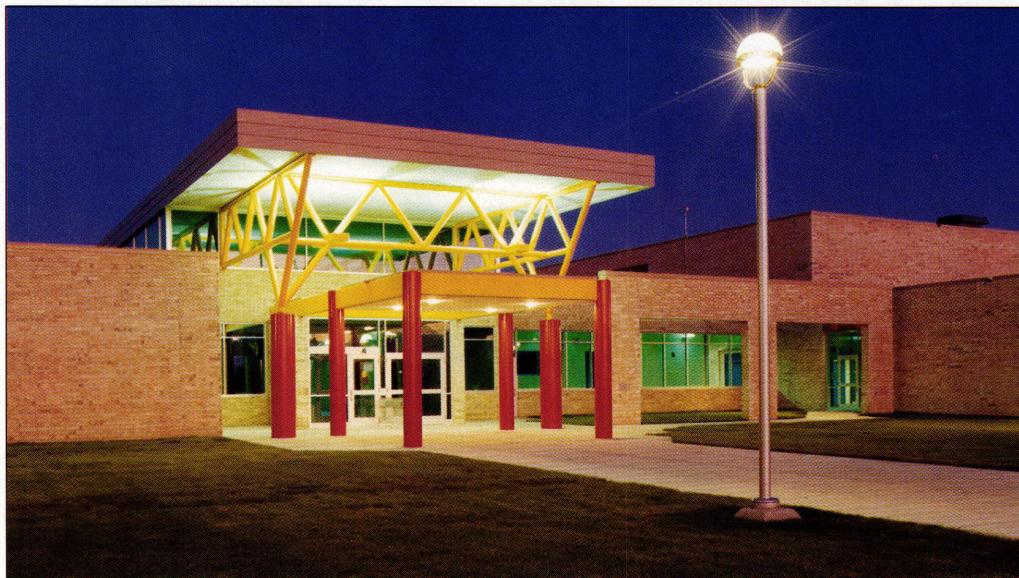
Burnsville Marketplace – Burnsville, MN

"Brick was chosen as the primary facing material...for all the long established, practical advantages; durability, low maintenance and cost effectiveness. Equally important...were the major aesthetic benefits...Brick was consistent with the surrounding context. The inherent design flexibility of unit masonry coupled with the available ranges of color and texture ensured us that Burnsville Marketplace would indeed age with interest."

— John Gould, AIA, Director of Design

— KKE Architects, Inc., Minneapolis

Photography: Lea Babcock



Bailey Elementary School

— South Washington County Schools, ISD 833, Dan Hoke, Superintendent

"Brick brought the appropriate scale to this building for a sense of strength and warmth. Its color provides a pleasing contrast to the brightly colored steel elements, and its long-term durability adds value."

— James Rydeen, FAIA, President

— Armstrong, Torseth, Shold and

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Photography: Ralph Berlowitz

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In our youth-dominated culture, older buildings have taken a beating. Too often we perceive old as being useless, dispensable. Look around our downtowns. Asphalt parking lots stretch from street to avenue where architecture once rose. In Minneapolis, city officials leveled an entire section of downtown—the Gateway District—in the early 1960s because the “seedy” bars and flop houses proved an embarrassment to civic leaders. Of course, some buildings hardly warrant a footnote in architectural history. But the memory of those few gems wrought asunder still reverberates with preservationists.

While it's true that some buildings simply outlive their usefulness, others indeed have life left in them if only we would think creatively about reuse potentials.

In this issue, we review several buildings that won last-minute, death-row reprieves. The Longfellow House and the west wing of the Gillette State Children's Hospital were in pretty sorry states before the right clients stepped in. Today, each has a new mission and a story to tell.

Perhaps that is one of the more prosaic reasons to save and preserve architecture; because architecture is a living and evolving narrative of our heritage. Nothing beats returning to the original source for a hands-on history lesson. The surrounding zoological garden may be gone from the Longfellow House, but the renovated house remains a living monument to the eccentric R.F. Jones, who introduced exotic animals to Minnesota. The sprawling campus of the Gillette Hospital is dust, but the west wing still stands to tell the story of the children who fought seemingly insurmountable odds there.

Touring historic architecture helps illuminate societal changes as we uncover an era's attitudes toward government, God, citizenship and individual rights. Walk through the Minnesota State Capitol and feel the power and glory of government. Observe the marbles and stones, the columns and murals, the carved statues and gold leaf. Look up and gasp at the rotunda's soaring height. Walk along the corridors and listen to your heels click across the hard-surface floors. The place ignites the senses.

We should be grateful that the Capitol was built at the turn of the century when its grandeur was financially feasible. Today, that original \$4.5 million price tag will get you the front steps, and maybe a column or two.

The knowledge that we live in a technologically advanced society makes the State Capitol all the more remarkable. How did they build it with the day's less sophisticated technology? Yet they did build it—just as they built the great cathedrals of Europe hundreds of years ago, and the temples and pyramids of the ancient world thousands of years before.

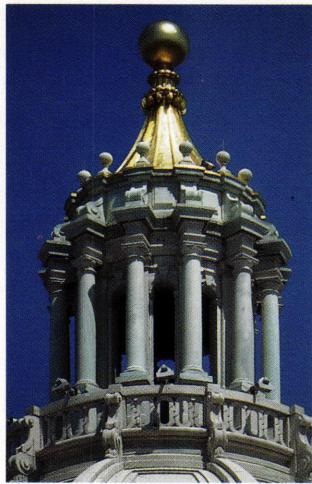
Today we assume all too much. We assume that the cold-hard facts of technology and science and medicine easily will solve our problems. In earlier times, people looked to some higher order—some greater power—for guidance and salvation. The soaring interiors of Gothic churches reached heavenward. The Beaux Arts civic buildings in early 20th-century American cities became temples to democracy. Craftsmanship was present in the ornate detailing. We're still building temples today, but they're temples to commerce sheathed in glass—and the craftsmanship is all in the thermopanes. **Eric Kudalis**

History lives in architecture. Yet as our society continues to build on history, we only can wonder what future generations will conclude after touring our present-day architecture.

History lessons



DON F. WONG





Cass Gilbert's masterful State Capitol (above) sits proudly atop its hillside site overlooking the Mall and downtown St. Paul. The marble façade is ornately detailed with statues, columns and the famed gold-leaf Quadriga (opposite left). Miller-Dunwiddie soon will begin restoring the lantern (opposite center) atop the dome. Other work will include basic restoration of the exterior due to deterioration.



CAPITOL GAINS

MILLER-DUNWIDDIE'S ON-GOING
RENOVATION OF THE STATE CAPITOL ENSURES
THAT MINNESOTA'S MOST IMPORTANT
LANDMARK WILL CONTINUE TO GLOW

The Minnesota State Capitol is a work in progress. Yes, that's right, a work in progress. For those who know the Capitol only as they glimpse it from the rear-view mirror as they speed along Interstate 94, or for those who simply haven't visited this Minnesota landmark in some time, you may have missed all the goings-on about the place. This executive masterpiece designed by Cass Gilbert is clad in some pretty sturdy stuff, but time and weather have pecked at its marble façade.

Yet with Miller-Dunwiddie working in the background, you never will notice the deterioration. Miller-Dunwiddie drew up a comprehensive preservation plan in the mid-1980s that details necessary maintenance and restoration work. And for the past 10 years the Minneapolis firm has been involved in on-going restoration and renovation of the Capitol, updating life-safety and accessibility features, replacing leaking roofs, repairing crumbling marble, restoring legislative chambers and renewing public spaces. According to Craig Lau of Miller-Dunwiddie, once the restoration is done, the maintenance continues.

If Miller-Dunwiddie has a due date, then it's the Capitol's centennial celebration in 2005. That gives the firm about 10 more years to complete a roster of items, many of which have yet to be funded through the state.

For the Miller-Dunwiddie team, the Minnesota State Capitol offers constant architectural surprises and pleasures.

Sitting regally atop its downtown St. Paul site, which it has commandeered since first opening to the public on Jan. 2, 1905, the Capitol holds fast in the state's psyche. This is the place you bring out-of-town visitors to boast about the state's grand and glorious architecture. As you climb the 50 granite steps up to the front entrance, you feel as though something important is happening. How can you not? The white marble façade, classical columns, carved statues, gold-leaved Quadriga and marble dome topped with a columnar lantern are worthy of a Renaissance palace.

Inside, the visual show really gets going. Here Gilbert used more than 20 varieties of stone in the halls, stairways and chambers. Two grand staircases lead to the east and west

BY ERIC KUDALIS

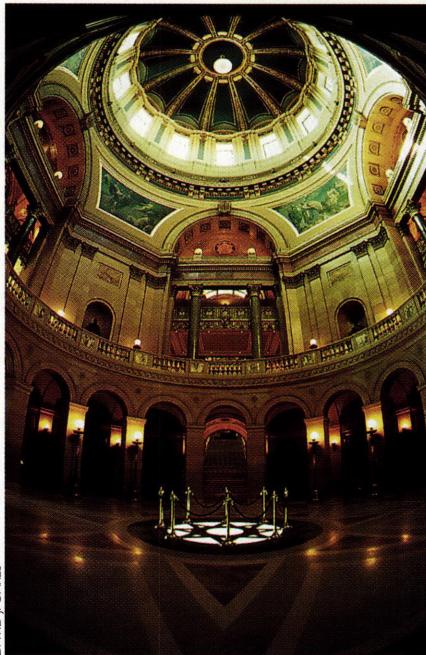
corridors, connecting to the Senate, House and Supreme Court chambers. The interior itself is like a museum. Throughout are artist-commissioned murals—in the corridors, chambers, reception rooms. Stand in the center of the rotunda and look up to the dome interior. You'll see four murals at the dome's base relating the story of "The Civilization of the Northwest." Scanning the vaulted corridor ceilings you'll also see hand-painted arabesques depicting Minnesota-grown grains and fruits.

Cass Gilbert's building is Minnesota's third go-round at a State Capitol. The first Capitol, finished in 1854, burned in 1881. LeRoy Buffington designed a replacement, which proved inadequate almost immediately upon its completion in 1883. The state then began planning for a new Capitol. The Board of State Capitol Commissioners launched a design competition in 1894, from which five finalists emerged from 56 entries. Yet all five drew lackluster response from the architectural community. The Board discarded the five finalists to announce a new competition in 1895, out of which came Gilbert's design.

When the \$4.5 million Capitol opened its doors, praise flew in as it gathered national press. Minnesotans could stand tall. No longer was the state some rough-and-tumble, frontier outpost. This was a sophisticated place with a sophisticated Capitol to prove it.

Miller-Dunwiddie has worked within the parameters of the building's history. Knowing that the Capitol is as much about Minnesota as the North Woods or 10,000 lakes are, the firm has sought to retain the Capitol's place in the public esteem.

Visit the Capitol and you'll experience the results of Miller-



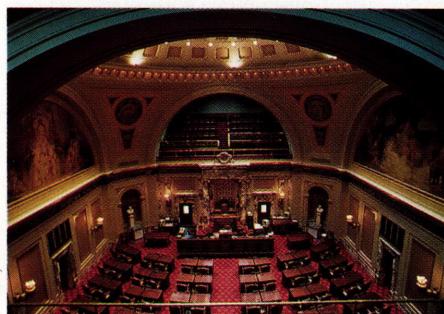
DAVID J. OAKES

Dunwiddie's work. Of course, you won't notice it right away. That's the mark of good restoration: It's invisible. But the accomplishments are there. The copper roof and skylights, for instance, are new and many of the marble balustrades have been replaced. The Senate and House chambers are restored to like-new condition, and behind-the-scenes offices have been upgraded. Mechanical, life-safety and accessibility features—rarely on the public mind except when something goes wrong—have been a big part of the firm's work. One of the most significant improvements is the addition of an accessibility ramp entrance on the ground level. And the gold-leaf Quadriga, designed by Daniel Chester French and Edward Potter in 1907, has been returned to its perched above the main entrance after a Connecticut company

undertook a \$600,000 restoration

But much work still lies ahead. The lantern, for instance, is crumbling and restoring that will be next year's big job, as well as fixing the corroded exterior terraces and repairing some of the exterior detailing. On 1998's horizon is renovating the cafeteria, which right now is about as dreary a little room in the basement as you could image. Other renovation will continue until, essentially, the whole building has been combed through. And with on-going care, the Capitol should last another 100 years and beyond.

**Minnesota State Capitol
On-going restoration
St. Paul
Miller-Dunwiddie**

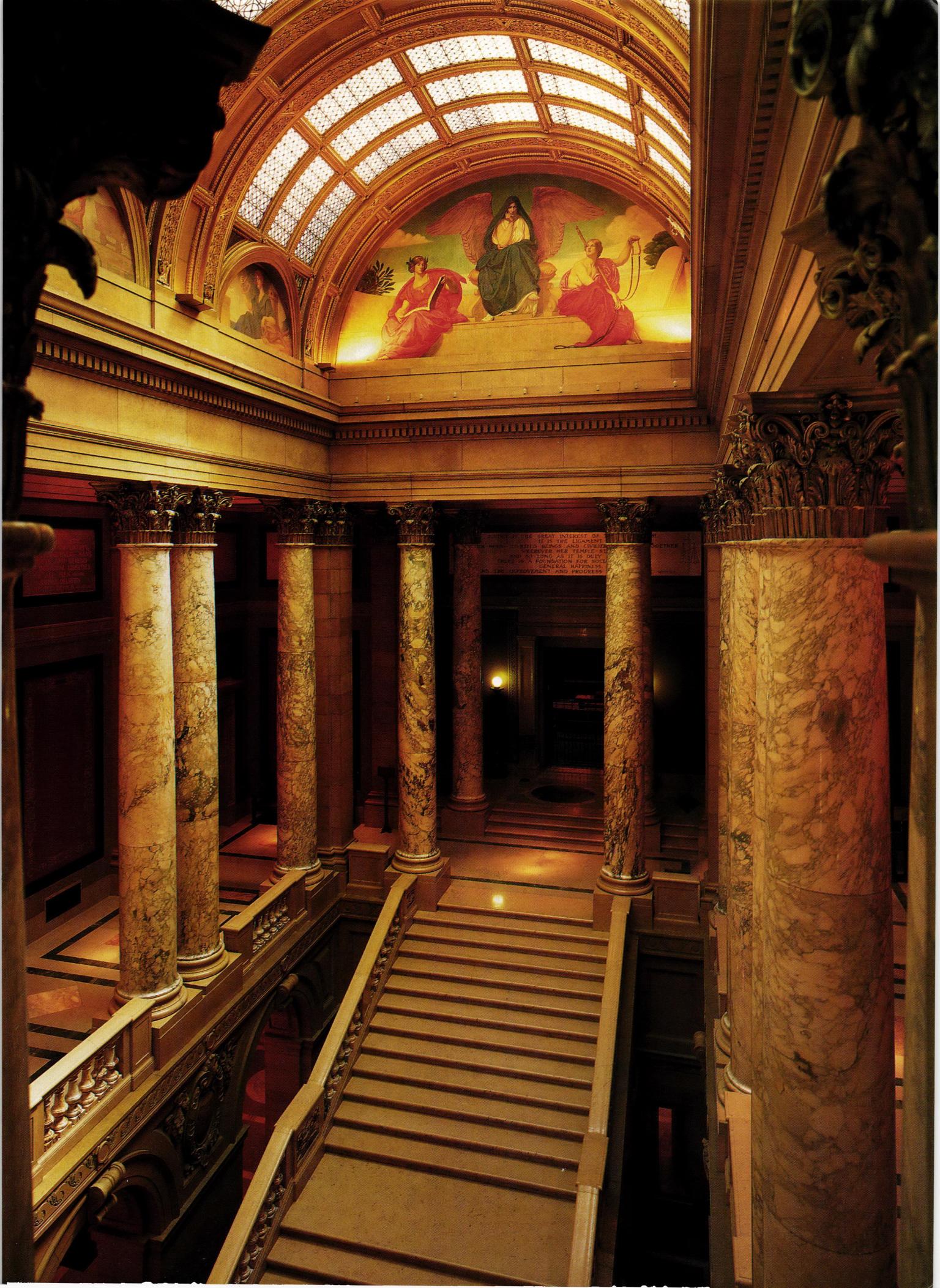


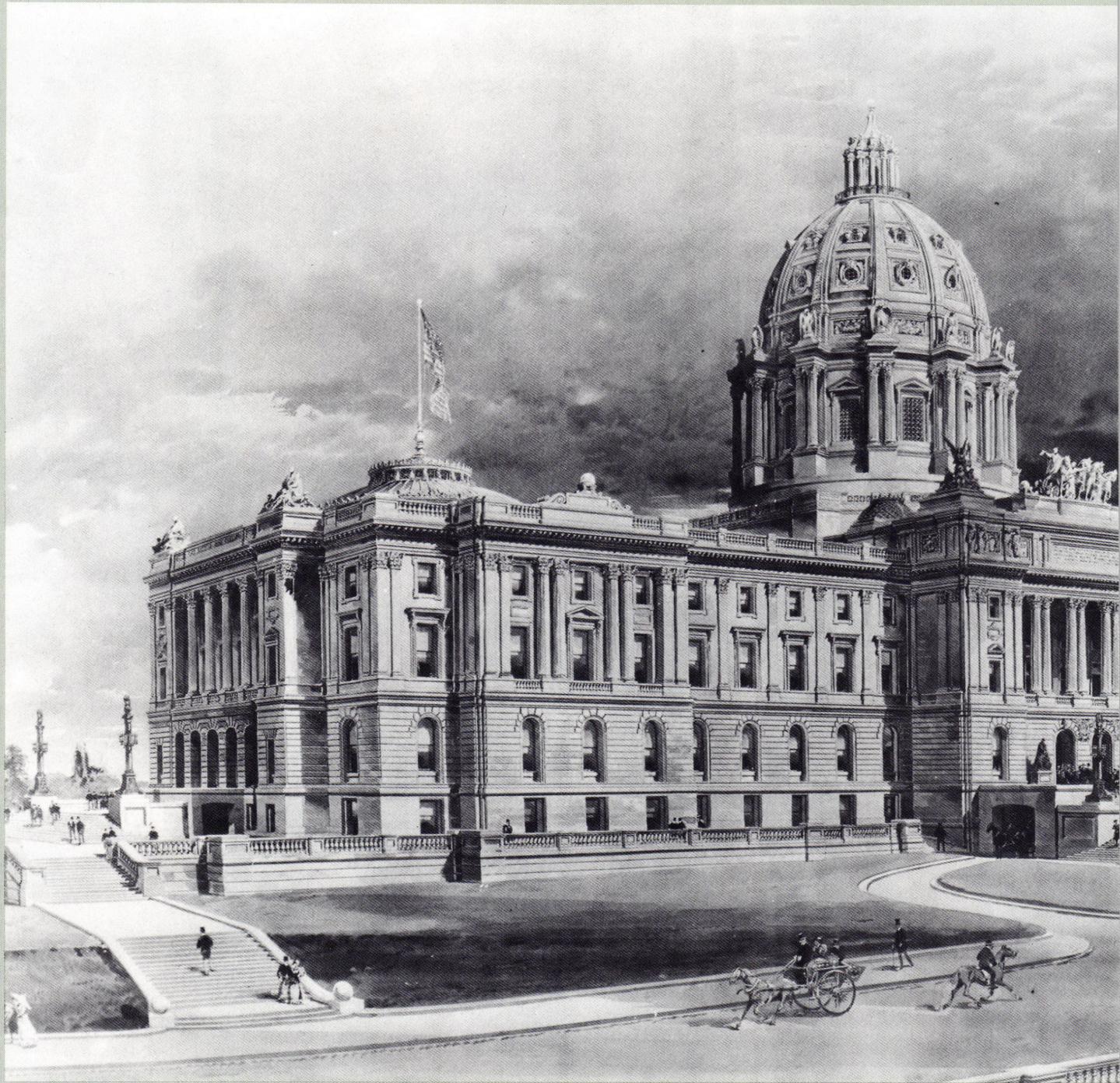
DAVID J. OAKES

Gilbert employed more than 20 varieties of stones inside. Miller-Dunwiddie renewed the Senate Chambers (above) and a senate lounge (right) to Gilbert's original vision. Four murals encircle the rotunda (top). Columns line a corridor leading to the Supreme Court (opposite). Plans include renovating these public spaces.



DAVID J. OAKES





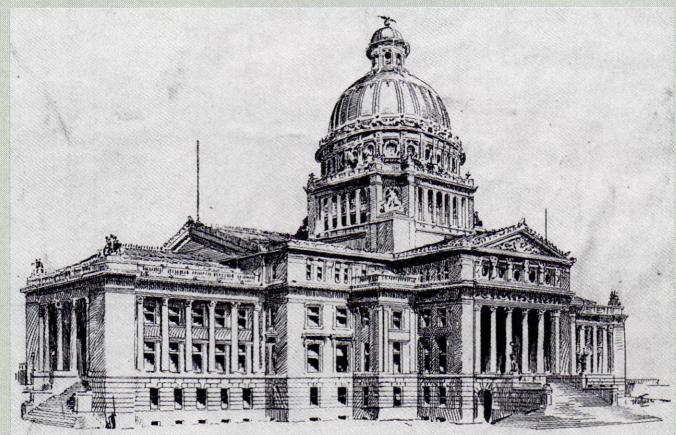
Cass Gilbert

Capitol winners

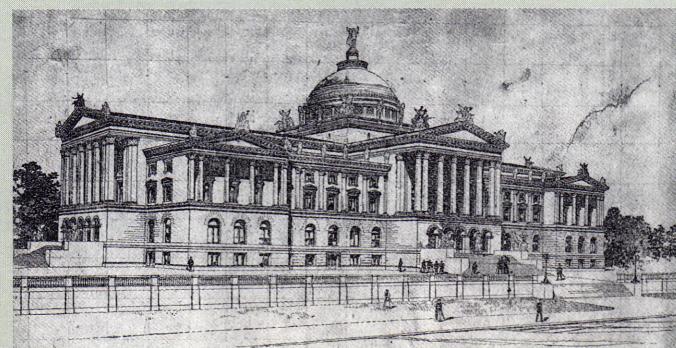
**Inspired by the grandeur of classical architecture,
the top-ranked entries in the 1895 Minnesota State Capitol design competition
reflected the era's taste for Beaux Arts formality.**



George R. Mann, St. Louis



Bassford, Traphagen and Fitzpatrick, St. Paul



Clarence H. Johnston, St. Paul



Harry W. Jones, Minneapolis



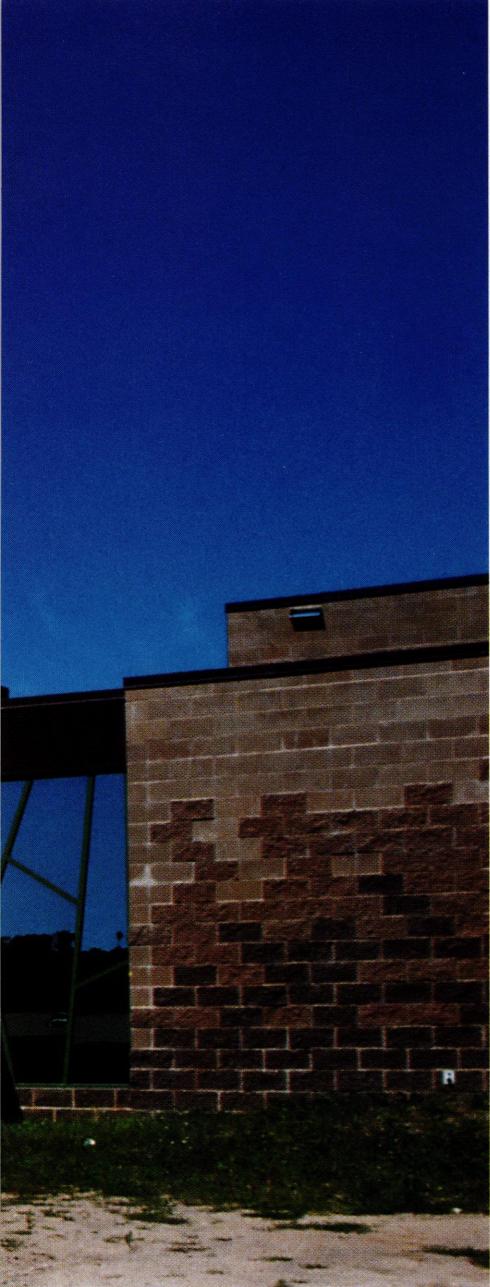
Circle A school addition and renovation finds inspiration in traditional American Indian imagery of Life

In American Indian culture, the circle is the symbol of life, in which past, present and future unfold along the same continuum with no beginning or end. The Lac Courte Oreilles Band of Ojibwe divide the "Circle of Life" into four quadrants, with the northeast signifying the spirit, the southeast education, the southwest government and the northwest environment.

Dovolis Johnson & Rugieri of Minneapolis developed its master plan for the tribe's reservation near Hay-

ward, Wis., based on the concept of the Circle of Life. Various tribal buildings—from the existing headquarters to the just-completed gym-and-cafeteria addition, future new high school and multimedia studio—fall along the perimeter of a circular path.

Dean Dovolis says that approaching the gym-and-cafeteria addition and school remodeling was unlike any previous project that he and his firm have undertaken. The firm needed to bring the existing school up to life—



ERIK RUSLEY DESIGN



For this gym-and-cafeteria addition, the architects used traditional American Indian forms and imagery. A colorful design along the wall (opposite) resembles a bead pattern, while the entrance is designed to reflect an eagle's perch. Rough-cut logs (above and left) form an outdoor room.

safety and ADA codes, which are fairly perfunctory tasks, but the architects also had to design the addition in an architectural language that reflects the Ojibwe's traditional attitudes toward community and education, nature and color. Rather than discussing the nuts-and-bolts of square feet and such, the Ojibwe talked in terms of spirituality and specific places for experiences, Dovolis says.

Thus Dovolis Johnson & Ruggieri's challenge was to make tangible the sometimes intangible spiritual belief





concepts of the culture. The exterior detailing lifts various Ojibwe symbols. Angled window mullions, for instance, take the shape of tree branches in representation of nature, while the bricks' gradation from dark-to-light tones reflect the earth and the building's connection to it, as though emerging from "mother earth." A floral bead pattern in the brick, winding around the entire school, is based on an ancient pattern sewn by tribal elders. "The pattern wraps around the school as though the building is part of nature," Dovolis says.

Paramount in Ojibwe culture is the eagle, demonstrating respect and honor to all who cross under its path. The architects designed the main arched gym entrance to resemble an eagle perch, with brick staggered to a peak and topped with a carved wooden eagle.

Similar imagery is carried inside, as well. The circle with four colors—white, yellow, red, black—is found in floor inlays and painted above doors to symbolize earth and the north/south/east/west sky. The floral bead pattern repeats along the gymnasium walls and light-filled atriums emphasize the connection between indoors and outdoors, earth and sky. Also, classrooms have been opened up and capped with skylights to allow for the interplay between outside and inside environments.

Dovolis says that true to the spirit of the Ojibwe people, the addition was a com-



ERIK RUSLEY DESIGN

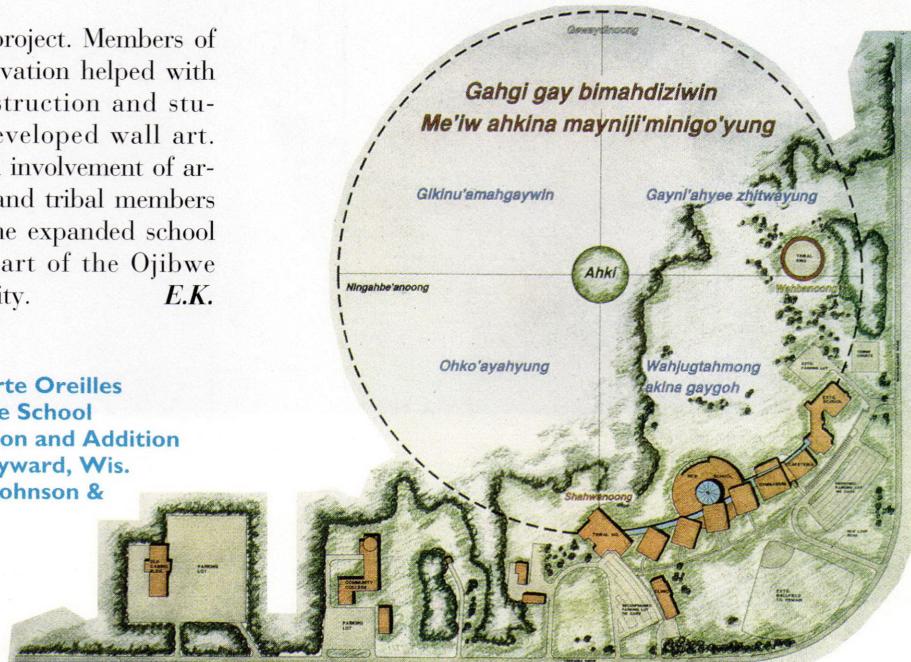


Skylights and bright colors highlight the interior renovation and addition (opposite and above). Exterior brick carries inside (left), as does the exterior bead pattern (top left). The architects based their master plan on the Ojibwe concept of the circle (below) with proposed buildings falling along the circle's ring.

munity project. Members of the reservation helped with the construction and students developed wall art. The total involvement of architects and tribal members makes the expanded school a true part of the Ojibwe community.

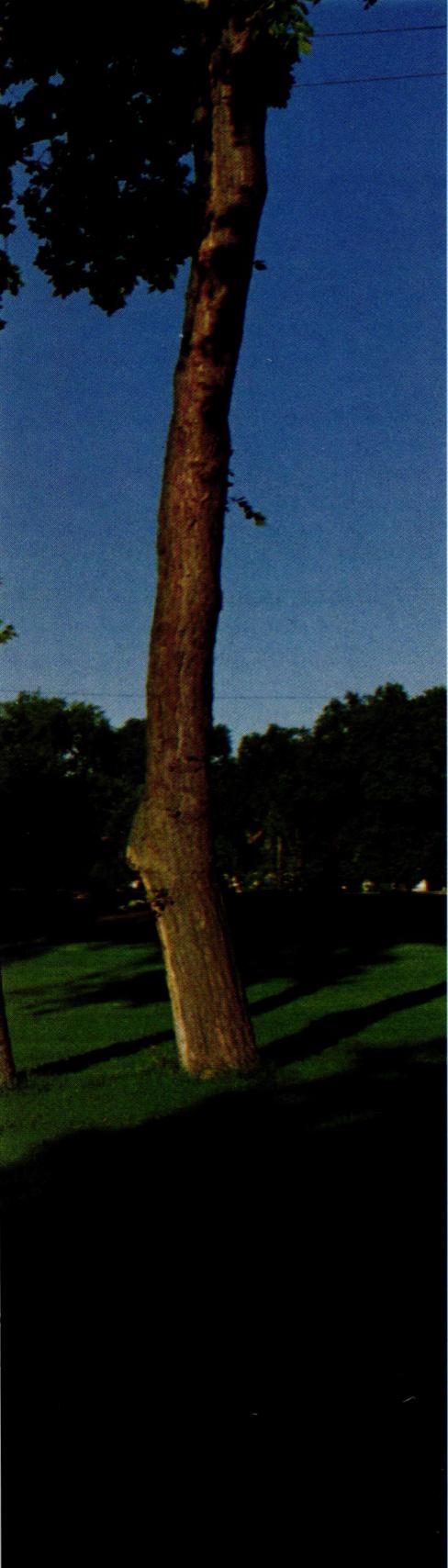
E.K.

**Lac Courte Oreilles
Ojibwe School
Renovation and Addition
Near Hayward, Wis.
Dovolis Johnson &
Ruggieri**





The Longfellow house in Minnehaha Park made a short trip across the street (opposite) from its original site before undergoing renovation.



Park renewal

The historic Longfellow house has defied the wrecking ball to become a showpiece at Minnehaha Park

For years, the Longfellow house lay in disrepair along Minnehaha Park in Minneapolis. Originally built as a private family home, the house functioned as a branch of the Minneapolis public-library system from 1936 to 1967 before serving such less illustrious functions as a park warming shelter and a Halloween "haunted" house. In time, the house stood abandoned, except for occasional transients seeking shelter. The wrecking ball seemed a sure bet as highway construction lapped at the house's front stoop.

Today, the bright yellow house is reborn, thanks to the Minneapolis Park & Recreation Board, which owns it; the Longfellow House Restoration Group, which fought to save it; and the Kodet Architectural Group, which renovated it.

Despite its name, the Longfellow house was never the home of famed American poet Henry Wadsworth Longfellow. Instead, it was the home of an eccentric Minneapolis philanthropist and entrepreneur named Robert F. Jones. Known as "Fish" because he once ran a fish market, Jones was frequently seen about town in his top hat, high-heeled boots, gold-headed cane, a Vandyke beard and Prince Albert frock coat with Russian Wolfhounds in tow. He built this two-thirds-scale replica of his favorite poet's Cambridge, Mass., house in 1907 to form the centerpiece of his private 4.6-acre botanical gardens and zoological park, a stone's throw from Minnehaha Falls, commemorated in Longfellow's "The Song of Hiawatha."

And what a zoo it was. Amidst the lush flora and fauna, Jones's zoo included monkeys, gnus, hippos, kangaroos, apes, bears, camels and exotic birds, along with panthers, tigers and lions—booty from



ED KODET



ED KODET

Restored windows (above) overlook the park. Interior work entailed extensive replastering (right and below) because of fire and water damage.

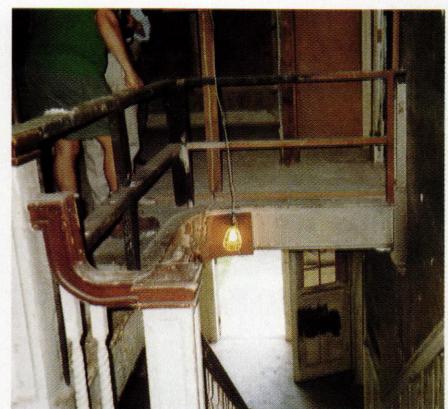


his frequent European and Asian travels. A miniature railway encircled the gardens, which included a sandstone sculpture of Longfellow. When Jones died in 1930 at age 79, his daughter maintained Longfellow Gardens until 1934, eventually selling many of the critters to Como Park Zoo in St. Paul. The city, to which Jones had deeded the property before his death, converted the house to a library in 1936.

Top of the city's agenda was to move the house from the southwest intersection of Minnehaha Parkway and Hiawatha Avenue to a new locale between Hiawatha and parallel railroad tracks. With that done, the architects could get down to the business of renovation.

After years of neglect, the interior was a mess, with extensive fire and water damage, along with dry rot. In addition, the house lacked life-safety and accessibility features necessary for a public building. Because the project is an adaptive reuse rather than a strict restoration, the architects bypassed much architectural detective work typical in restoring a building to an earlier era. Instead, they





ED KODET

The revamped interior will be used as an interpretive center, with meeting and conference facilities upstairs; exhibits await installation. Kodet Architectural Group's main task was to transform a severely damaged interior. The architects replicated the stairway (above and left) as it originally existed. New landscaping is slated for the surrounding grounds (site plan).

modified the interior layout to create a multifunctional space with meeting rooms and offices on the second level, and an interpretive center for the public on the main floor. The interior now has the clean efficiency of a new building, with the addition of an elevator, proper life-safety features, open floor plan for exhibits highlighting the Minnehaha area, and a new basement with public rest rooms and storage.

With the main stairwell and exterior features, however, the architects stuck closer to the original architectural context. They salvaged pieces of the vestibule walls and stairs where possible and replicated the rest where damage was too extensive. Outside, the Kodet team repaired the walls where needed and reshingled the roof with historically accurate material. New windows reflect the original aesthetic, while dentils, the chimney and trim were rebuilt using salvaged fragments or old photographs as a guide.

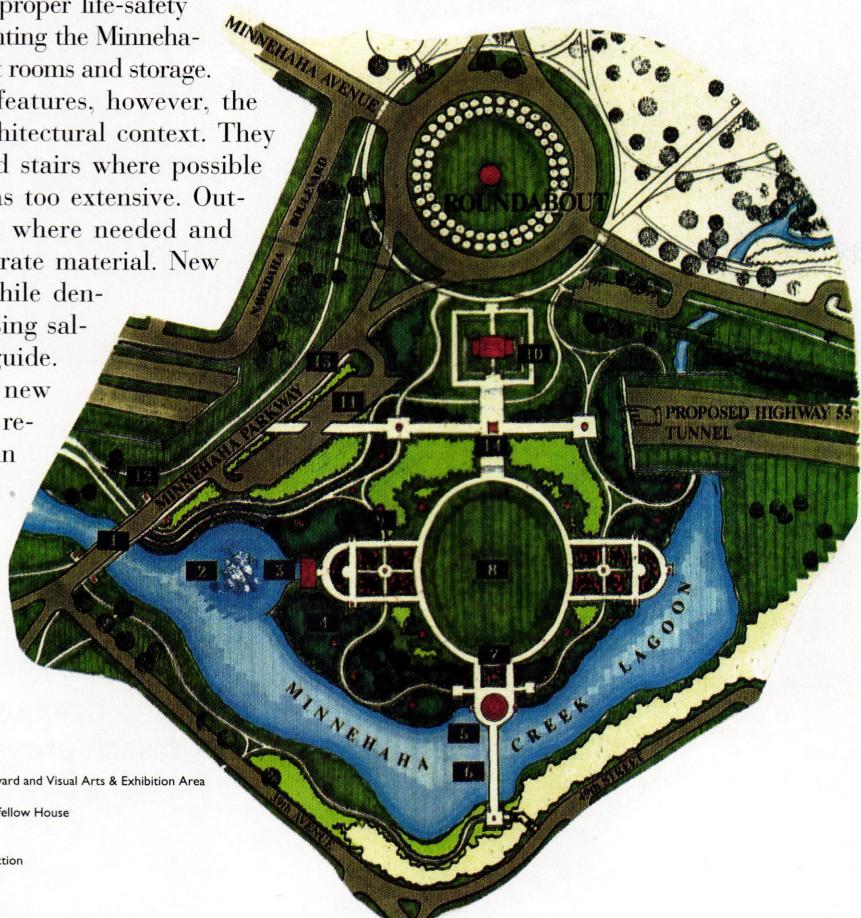
Exhibits have yet to be installed and new landscaping is on the horizon. Yet as is, the renewed Longfellow house is another prize in Minneapolis's extensive park system. **E.K.**

R.F. Jones (Longfellow) House Minnehaha Park Minneapolis Kodet Architectural Group

Legend

1. Creek Bridge Replacements
2. Water Feature, Water Play and Ice Skating
3. Warming/Boat House
4. Wildlife Habitat
5. Picnic and Wedding Gazebo
6. Gazebo Footbridge
7. Relocated Longfellow Statue
8. Formal Gardens, Oval Greensward and Visual Arts & Exhibition Area
9. Typical Walking Trail
10. Relocated and Renovated Longfellow House
11. Parking Area
12. Typical Bicycle Trail
13. Minnehaha Parkway Reconstruction
14. New Longfellow Statue

COURTESY MINNEAPOLIS PARK & RECREATION BOARD





DROEGE PHOTOGRAPHY



Architectural education

The remnants of an old children's hospital have found a new mission as a home for educational outreach programs



The restored west wing of the Gillette State Children's Hospital by Phalen Park in St. Paul is a bit like the story of the "little train that could." Despite seemingly impossible odds, this bite-size, one-story structure has huffed and puffed its way to success. Today the restored yellow-stucco building with clay-tile roof is an example of historic preservation done right, in an era when the wrecking ball swings all too freely.

Now known as the Humanities Education Center for the Minnesota Hu-

manities Commission, which sponsors statewide educational programs for teachers, the building has remained true to its original intent as a place of learning. Educational, governmental and cultural groups use the building for meetings and retreats.

The 21,000-square-foot, T-shaped building is the remaining structure of the sprawling Gillette State Children's Hospital complex, established in 1897 as the nation's first state-funded hospital pro-



Finn-Daniels, working with Justin Properties, Inc., took this 1925 building, the remaining vestige of the sprawling Gillette Children's Hospital, and turned it into a neighborhood architectural prize for the Minnesota Humanities Commission. The team replaced the tile roof, repaired the stucco, and created a glass-enclosed vestibule from the main entrance.



DROEGE PHOTOGRAPHY

Among the architects' tasks was replastering the interior lobby and renewing such finer items as the plaster figurines (above) and reliefs along the lobby wainscoting. The auditorium (opposite top) now serves as a multifunctional space.



viding free care for children with disabilities. The hospital eventually constructed more than 10 interconnected, Spanish Colonial-style structures by Clarence H. Johnston on 13 acres along the southwest corner of Phalen Park. The west wing, perhaps the most architecturally significant of the group, was completed in 1925, also by Johnston.

The wing was named Michael Dowling Memorial Hall, in honor of a prominent state legislator who lost his hands and feet to frostbite at age 14. He became an ardent advocate for the rights of people with disabilities.

In the daunting world of children's hospitals and medical care, Dowling Hall was designed with heart and soul. This was an education building, a refuge for the children where they could complete their academic studies and learn occupational skills. The wing included classrooms, as well as an auditorium with stage and dressing room for performances.

The building's detailing, restored by Finn-Daniels



Architects with Justin Properties, Inc., was surely designed with children and education in mind. Above the main entrance, framed by two marble columns with sculpted children's faces on the capitals, is a relief of a woman reading to two children. Along the ceiling of the vaulted central atrium are cast-plaster figurines of American Indians, pilgrims and redcoats. Also in the atrium and corridors, which are lined with clay-tile floors bordered with green-verde marble, is terra-cotta wainscoting in which reliefs depict such various scenes from American history as the Boston Tea Party or the Mayflower sailing to the new world. Children in wheelchairs surely had an eye-

level view of these lively scenes. In the multiuse commons area, originally the auditorium just beyond the atrium, more cast-plaster figurines hide out along the ceiling, reading books, singing or gazing at a globe.

When Gillette Hospital moved to downtown St. Paul in 1977, the entire campus was razed in 1979 except the west wing. Various organizations and developers eyed the property, but no one took the bait, leaving the building to extensive deterioration until the Minnesota Humanities Commission stepped in.

The renovated building provides offices and meeting space for the Humanities Commission's three main functions: The Teacher Institute, which conducts



seminars and professional-development programs for K-12 teachers; MOTHERREAD/FATHERREAD-MN, a literature-based family reading program providing training to educational and social-service agencies; and the Grants and Community Program, which assists groups in planning and conducting study projects, speakers bureaus and such.

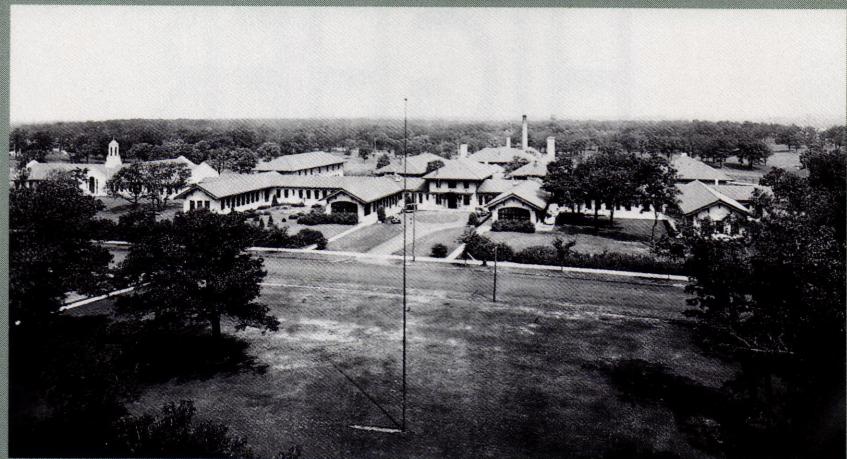
Finn-Daniels and Justin Properties worked within the building's historic character while reconfiguring the interior spaces for new uses. Exterior work entailed repairing the stucco façade, polishing the marble columns, enclosing the vestibule with outer glass doors and replacing the tile roof.



Inside, Finn-Daniels and the renovation team replastered the atrium ceiling, renewed the terra-cotta reliefs, repaired the gnomes and figurines, carved 14 private offices out of former classrooms, expanded the original library to accommodate a new library and smaller activity room, and converted the auditorium into a multi-use commons space for dining, receptions or meetings. Below, they transformed the unfinished basement into 24 overnight guest rooms.

With its rebuffed surfaces and realigned goals, the west wing of the old Gillette Hospital will continue to serve children just as it did 70 years ago. *E.K.*

Humanities Education Center
Near Phalen Park
St. Paul
Finn-Daniels Architects



COURTESY MINNESOTA HISTORICAL SOCIETY

The west wing, now the Humanities Education Center, is the sole survivor of the Gillette Children's Hospital complex. More than 10 connected buildings (above)

designed by Clarence H. Johnston rambled along 13 acres on the southwest corner of Phalen Park. The west wing, completed in 1925, was perhaps the architectural prize of

the bunch. As an education building, this is where children came to forget their troubles, complete their schooling, and have some fun. Here children gather in the courtyard (below left) and in the library (below right). The building originally wore a cupola (above), long-since gone. The lobby, now with its re-

stored figurines and reliefs, looks as it did when it first opened.



HIGHER court



SAARI & FORRAI PHOTOGRAPHY

The Minnesota Judicial Center, a multiphase project by The Leonard Parker Associates, Architects, Inc., of Minneapolis, was many years in the making—nearly 90 years, in fact.

It started after Cass Gilbert completed the Beaux Arts State Capitol, when in 1907 he conceived of a grand mall in which a legislative office building and a judicial building would flank the Capitol, symbolizing our three branches of government. The Judiciary, however, opted to stay within the Capitol itself, and land originally slated for a judicial center went to the Minnesota Historical Society. Over the years, the Judiciary found itself cramped for space and snatched the space it needed from several buildings around the Capitol grounds. Meanwhile, the Historical Society, likewise bursting at the seams in its 1915 classically inspired building by Clarence H. Johnston, also needed a new home.

Years in the making, the Minnesota Judicial Center is in full session with the completion of the final phase

When a program and site study by TLPA identified the Historical Society site as an ideal location for the new Judicial Center, the Historical Society opted to build its new home near the Cathedral of St. Paul, leaving its old halls to the revered black-robed judges.

The renovation of the Judicial Center progressed in steps as the Historical Society awaited completion of its new

home. First came the 150,000-square-foot, apse-shaped addition with new courtrooms and offices in 1991; then came an outdoor plaza designed in collaboration with artist Richard Fleischner; finally came the renovation of the existing building once the Historical Society moved across the Mall to its new facility in late 1992.

Completed in 1995, the Minnesota Judicial Center is whole as never before, a proud and worthy combination of new construction, restoration and adaptive



ASSASS PRODUCTIONS

reuse. All along, The Leonard Parker Associates, Architects had conceived the final-phase, 73,600-square-foot renovation as being important to presenting a ceremonial public entrance to the Judicial Center. "We wanted to create a grand image for the public entering the building," says Ray Greco of TLPA.



The Minnesota Judicial Center is a multiphase project by The Leonard Parker Associates, Architects, Inc., which includes an addition (opposite top) to the historic 1915 building (above). In this final phase, the architects renovated the original building, restoring the exterior to its 1915 condition.



And a grand entrance the architects have created. The original granite building is a handsome and dignified presence on the Capitol Mall. In the finest tradition of Beaux Arts architecture, stone steps lead to a columnar entrance, presenting a ceremonial sense of arrival.

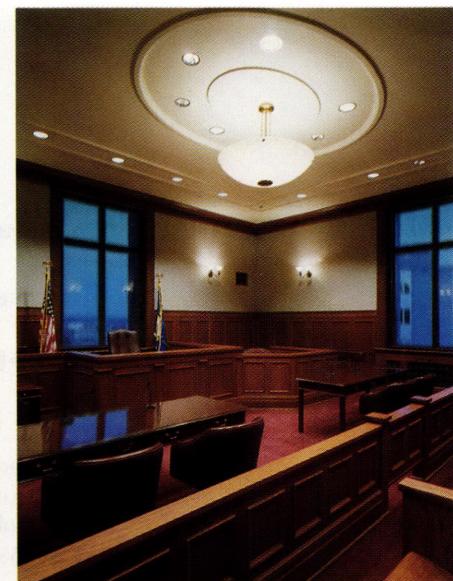
The architects found Johnston's building structurally sound, thus only some routine exterior cleaning was necessary to bring the façade up to snuff. In fact, the original building and addition blend quite seamlessly together with their matching granite facing and compatible architectural detailing and vocabulary.

The public will discover the most significant changes inside. To convert the interior from an archival resource center with four floors of stacks to a public entrance hall with private offices along the periphery, the architects gutted the central stacks area, removing the main staircase and retaining only the central corridors that run parallel with the building's front façade. This move enabled the architects to carve a skylit courtyard out of the center, from which a rebuilt staircase leads from the front door directly to the Appellate courtroom on the second level. Stairs then wrap to the upper and lower levels along the periphery.

Despite the changes, the architects retained much of the original detailing and character. Hand railings from the old stairs now line the new; marble steps match the central corridor's original marble; and sconces respect the classical persona.

The restored first-floor corridor—buffed, polished and shiny like new—leads to other major changes. The old media-resource center at one end of the corridor has been converted to two smaller hearing rooms, lined in red oak and plush deep-red carpeting. At the corridor's other terminus, the former reference room is now an open meeting room. Look up and you'll discover a renewed plaster ceiling with finely crafted detailing.

Looking up, in fact, is a way to discover the building's many pleasures, including "Falling Water." This art-glass skylight by Michael Pilla and Pat Benning provides glittering contrast to the interior's formality.



ASSASSI PRODUCTIONS

With the completion of the Judicial Center, The Leonard Parker Associates, Architects, Inc., has realized Cass Gilbert's vision: to accomplish a tripartition of public buildings at the head of the Capitol Mall representing the three governmental branches. In scale and detailing, the Minnesota Judicial Center is a worthy companion to Gilbert's majestic State Capitol building.

E.K.

The interior displays the building's most dramatic changes. Here the architects gutted the space (with the exception of the front corridor) and reconfigured a new central staircase (opposite). Other work includes new hearing rooms (top right), a restored central corridor (top left) and a multifunctional room (above) with an ornate plaster ceiling.

Minnesota Judicial Center, Phase II

Renovation and Restoration

Capitol Mall

St. Paul

The Leonard Parker Associates

Architects, Inc.

B R E A K I N G G R O U

With an expanding national and international client base,

**The Leonard Parker Associates, Architects, Inc., is still
growing after nearly 40 years**

There's a rumor going around town that folks at The Leonard Parker Associates, Architects, Inc., are "too old-fashioned."

"Sure, somebody said that to me recently," says Leonard Parker, who's less interested in debunking the myth than he is in confirming, again, what TLPA is all about—and has been for almost 40 years. "He said, 'Leonard, students want to

little recognition over the past 39 years, since Parker left Eero Saarinen and Associates to hang out his own shingle in Minneapolis in 1957. Having now collected 84 awards (and counting), including the 1995 Firm Award from AIA Minnesota, TLPA is hardly a firm without a philosophical center. This is the firm that brought us the elegant Jewish Community Center of St. Paul (winner of AIA Minnesota's 25-Year Award in 1989), the much-heralded Minneapolis Convention Center, the Hubert H. Humphrey Institute at the University of Minnesota and the Minnesota Judicial Center addition and renovation in St. Paul. But, as millennium approaches and Leonard Parker steps down as both fiscal and design principal, just what does the future hold for TLPA? Will it, in fact, even still be "TLPA" by century's end? And what of the people—now 40 strong—who do so much of the work that bears just one man's name?

Corny though it may sound, the word "family" frequently pops up when partners talk about their tenure at this Minneapolis firm. Indeed, there's a strong sense of unity, a palpable feeling of camaraderie among the nine principals—Leonard Parker, Gary Mahaffey, Francis Bulbulian, Stephen Huh, Ray Greco, Ken Jandura, David Dimond, Rob Reiss and Carol Schu.

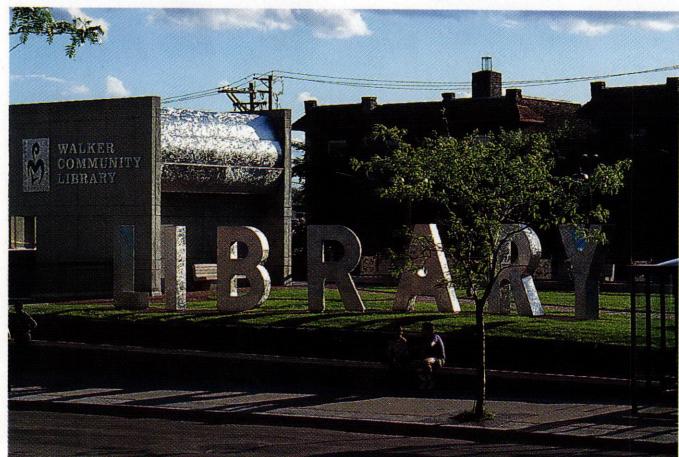
"I started here as a student, left, and then came back," says Dimond, who was recently named a vice president of the firm and is one of the partners who Parker believes will be a key leader in design in years to come. "It's like a family here."

Bulbulian, executive vice president, echoes the thought. "When I rejoined the firm in 1972, I came because I wanted to be part of a firm rather than just a designer at another firm. I think there are many opportunities to be just another designer, but not so many chances to really be a part of a group like this."

The "group" is now headed up by Mahaffey, who was named president of TLPA last year after 30 years with the firm. Mahaffey, a quiet-spoken man with a keen grasp of the issues that face the firm, calls his role transitional.

"Historically, this has been a firm with design leadership," says Mahaffey, "and I hope this will continue as a strong design firm. My experience is of value as we move into new markets, as we begin to bring new people into the firm to strengthen our technological skills, and as we complete the transfer of ownership."

In a nutshell, Parker initiated a transfer of ownership in 1983 by setting up a five-year agreement with senior



GEORGE HENRICH

Members of The Leonard Parker Associates, Architects, Inc., on the steps of their Loring Park office (opposite). Among the firm's most recent projects is the renovation of the Walker Library (above) in Minneapolis's Uptown section.

go to younger firms because you guys are too old-fashioned.' Old-fashioned?" Parker pauses momentarily to choose his words. "We're modernists. We've resisted the trends that come along in architecture, and those who take the short view tend to think it's old hat what we do. Younger people often think we should be jumping on the latest bandwagon. That's not what we do."

Doing "what we do" has earned TLPA more than a

By Barbara Knox

N D



firm members for purchasing TLPA stock. With the third round of stock options just being completed, Parker is no longer a majority stockholder and, by the year 2000, ownership of the firm will be totally in the hands of others.

Far from resting on past laurels—or languishing in the shadow of one man—the partners and associates of TLPA are aggressively carving out new territories for the firm. New initiatives are the order of the day. Says vice president Jandura, “As one of the newest partners, I came because this is a tight, close organization, and because of the quality of design done here.” Jandura has a strong marketing bent and, having spent five years with a justice planning



firm, intends to make TLPA “one of the top justice design firms in the country.” He also is leading the firm’s K-12 school-building and detention-facilities marketing efforts.

Executive vice president Huh is the force behind TLPA’s recent foray into the international market. Huh joined the firm as a student in 1972, having formerly

projects. He also has succeeded in cementing the firm’s relationship with many key Korean clients. Since the firm won a competition to design the South Korean Embassy in Ontario, Canada, three years ago, TLPA is designing several major buildings in Korea, including the Taegu World Trade & Exhibition Center in Taegu, and the KEPCO Cultural Center

To facilitate projects in the Pacific Rim, TLPA has already established a joint-venture office, called COPA, with several Seoul-based architects and engineers.

“Our work in Korea has allowed us access to different building types that we can now bring back here,” Mahaffey says. And while the firm is celebrating its recent successes in Korea, the potential hazard, cautions Mahaffey, is that “we’ll have to redouble our efforts to gain new clients in this country.”

In addition to its recent strong emergence in the Asian market, TLPA launched a new interior-architecture department two years ago. Offering full service for interiors, the department is headed up by co-directors Colleen Nelson and Sara Rothholz Weiner, the latter one of two TLPA associates currently teaching at the University of Minnesota. According to Mahaffey, the interiors department offers the firm significant profit potential. While the bulk of interiors work completed so far has been on in-house projects, this year’s marketing effort is geared toward generating out-of-house work.

A third major initiative, launched four years ago in tandem with Setter, Leach & Lindstrom of Minneapolis, is the Convention Center Design Group (CCDG). Marketing convention work under the CCDG logo, the two firms designed a convention center in Sioux Falls, S.D., now under construction, and have just finished the feasibility study for a facility in Cedar Rapids, Iowa.

As TLPA looks forward to



GEORGE HEINRICH

Recently completed or in-progress work by TLPA include the Sioux Falls Convention Center (top) in South Dakota; the Rochester Public Library (above) in southern Minnesota; the U.S. District Federal Courthouse (below left) in Fargo, N.D.; and the Taegu Trade and Product Exhibition Center (below right) in Taegu, Korea.

held a position with the Korean government. Now director of quality management, Huh supervises the production of construction documents and specifications for most TLPA pro-

and Chung-Jin Dong Towers, both in Seoul. Says Huh, “Korea is a very strong market for us right now, and we’re also looking to other parts of Asia, especially the Philippines and Vietnam.”



celebrating its 40th year, the partners are unified in their commitment to maintaining the firm's design orientation—even at the expense of the bottom line. "Sometimes the profit margins have to suffer," says Mahaffey. "It's more important to produce a quality product than it is to make money." Senior vice president Greco, who has been at TLPA since 1980, agrees with Mahaffey. "I'm here because of the quality of the work, because the people here share a common goal of design excellence. We have the energy and the expertise to produce outstanding buildings."

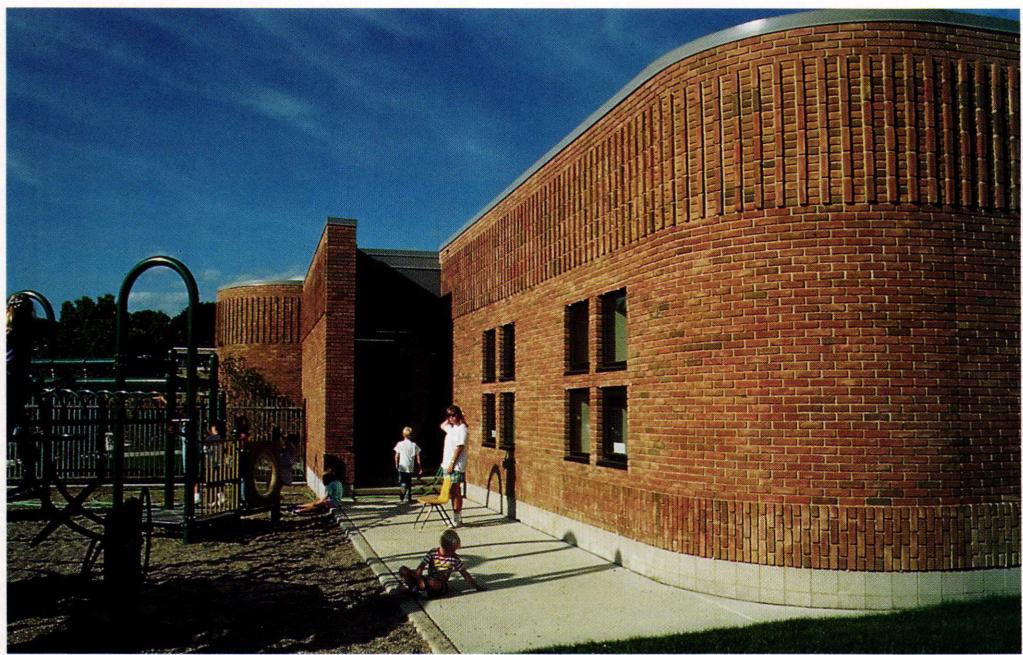
Unified behind the common cause of good design, are there nonetheless necessary changes that the partners see? Is the firm too staid, too ex-



pensive, too much of a prima donna, or too wrapped up in the reputation of Leonard Parker—all criticisms that the partners have heard leveled against TLPA over the years?

While the firm has not hired an entry-level person in three years, the presence of two "youngish" (to quote Parker) associates at the College of Architecture and Landscape Architecture will go a long way to bringing in new blood, agree the partners. And Mahaffey does have specific goals for the firm's growth in the near future.

"The firm needs to grow significantly," he says. "Having about 70 people would make me happy. We already have strong leadership, but in order to compete we need to develop our technology skills more fully. We need to be large enough [as a firm] to support that kind of effort." As for opening branch



DANA WHEELOCK

offices in other cities—or countries—Mahaffey voices a feeling shared by the other partners.

"We're basically Minneapolitans at heart," he says. The key to any office is strong leadership, and that leadership can't be remote." While he's not ready to preclude the possibility of new TLPA offices elsewhere, Mahaffey says the firm prefers to explore new associations on a specific city-by-city basis. Bulbulian points out that "establishing branch offices requires strong specialties. But if you're selling design, like we are, you can't do it out of half a dozen offices at once."

As to being too expensive, the partners trip over one another to refute that "misconception." Jandura points out that overall construction costs over the past 10 years averaged 3.9 percent less than projected, indicating that the firm knows how to control costs. "The budget is always one of the parameters for the project," he says. "Design it beautifully, but design it on budget."

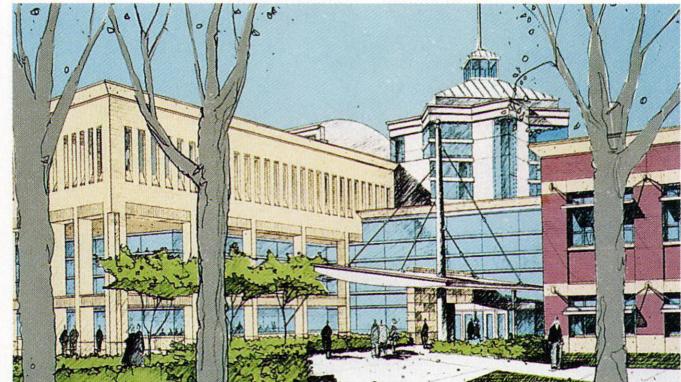
As the transfer of ownership is completed, the new owners will have a five-year option of keeping the firm name after Parker is com-

pletely bought out. So, within 10 years it is quite likely that a new moniker will hang from the sign. "Our clients are already aware that this firm is not all Leonard as some people apparently think," says Huh. "I don't think that's going to be an issue."

In truth, there seems little about this group of eight

the group cohesive. And what of Leonard Parker himself, as he disengages from his financial bonds with the firm?

"I have no plans for retirement," says a definite Parker, who continues to serve as CEO and Chairman of the Board of TLPA. "I am having too much fun."



TLPA

men and one woman that lends credence to the idea that TLPA is only about Leonard Parker. Each of the partners has his or her own focus, be it project management, design, quality assurance or financial management. And, as Bulbulian says, the day a new employee starts at TLPA he or she is seen as a potential partner, a philosophy that keeps

Also on TLPA project roster are The Jewish Community Center Expansion (top) in St. Paul; KEPCO Cultural Center (left) in Seoul, Korea; and the St. Cloud State University Library (above) in Minnesota.

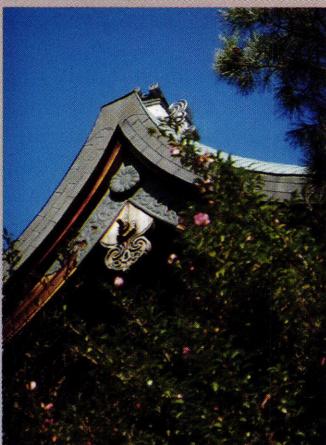
IN KYOTO, JAPAN, THE MODERN WORLD AND ANCIENT TRADITIONS LIVE SIDE BY SIDE

BY KELLY DAVIS



KELLY DAVIS

Kyoto is both modern and old. Many older buildings, detailed in traditional Japanese architectural styles (above and right), line the city's streets.



Japan is an amalgamation of cultures, traditions and technologies—both Eastern and Western—all curiously blended into something uniquely Japanese. Nowhere is this juxtaposition better experienced than in the ancient capital of Kyoto. This sprawling urban agglomeration of several million people lies an hour by high-speed express train from Osaka's glittering new Kansai International Airport (designed by Renzo Piano in 1994), the newest gateway to Japan and the 21st century. It often comes as a surprise to first-time visitors that having exited the pulsating labyrinth of Kyoto Station, one does not immediately step back in time to Kyoto of several hundred years ago, into a city filled with the postcard images ingrained in our minds of vast wooden temples and pristine gardens.

Absolutely not. Nothing in this up-to-the-minute society remains static for long. Instead, one seemingly encounters yet another typical Japanese city: a gray, tightly packed assemblage of concrete and brick bound together with an amazing jumble of overhead telephone and electric lines and fanciful splashes of neon. But the visitor should not be intimidated. Coupled with its high-tech aspect, Kyoto is indeed a place of inestimable charm and beauty.

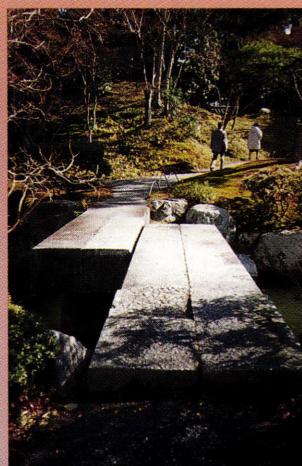
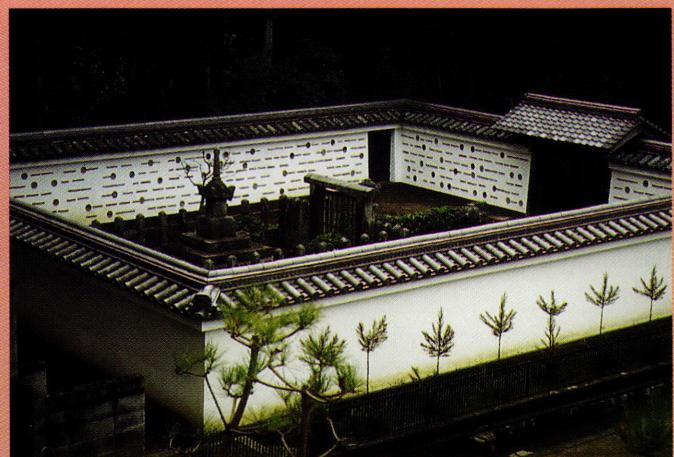
Typical of Japan and the Japanese way of thinking, the charms are revealed slowly, often hidden behind walls or obscured by garden gates. One needs a bit of perseverance in the search, but the joys of discovery are all the richer and more powerful for the effort. After a week or two of exploring, revisiting favorite old haunts as well as probing deeper into myriad layers to seek out new ones, I leave Kyoto knowing it's an intensely livable city, one offering a high quality of urban life.

Contained by verdant hills on three sides, the city, which served as the Japanese capital from 794 to 1868, is laid out on a Chinese ground plan. Unlike Tokyo, several hours by train to the northeast, Kyoto is easy to navigate, with distant Mt. Hiei and nearby Kyoto Tower serving as reference points. Because the urban fabric is so tightly knit and nearly every square meter of land put to use, the city is best explored on foot. By walking, one begins to discover the essence of the place, calling on all the senses for guidance and interpretation. The walker's pace is appropriate, for Japan presents a renowned and highly refined aesthetic

based on the miniature and the minimal; only by moving slowly can the city fully be savored. Once off the bustling and crowded main boulevards, the character of the city quickly changes as streets become more and more diminutive, often barely wide enough for a car to navigate. This situation, by the way, creates interesting and complex logistical problems when it comes to the physical act of building on sites as small as 500 or 600 square feet. As a result of the diminutive streetscape, there is a strong sense of neighborhood and a remarkable sense of quiet and calm, with pedestrians and cyclists in much larger numbers than cars. One sees firsthand that people know and talk to each other. Shops and services are within walking distance. Tiny gardens are everywhere, often offering no more than a tantalizing glimpse through a bamboo gate, and streets are immaculate and remarkably safe. Frequently found on the ground floor of houses—many constructed of wood—are small commercial and light-industrial ventures for their occupants, as well as studios and workspaces for the highly venerated arts and crafts, for which Kyoto is justifiably famous.

It's one of travel's great pleasures to while away a few hours or days aimlessly exploring these lively, well-scaled neighborhoods: watching colorful little knots of brightly uniformed toddlers each with backpack and lunch box in tow, making their way to school in the morning, the air redolent with the smell of freshly baked bread from the local bakery; the deep sonority of a distant temple bell or the resonant and hypnotic monotone of monks chanting at a centuries-old Buddhist temple; a meticulously maintained neighborhood shrine, its altar brimming with flowers and fresh fruit; the surprise of coming upon a several-block-long covered shopping street gaudily festooned with plastic cherry blossoms or crimson maple leaves depending on the season; the smell of aged wood; the precision and order of it all; and surprisingly frequent sights of such arresting beauty that they momentarily take one's breath away.

Certainly the visitor, especially a first-time visitor, should spend time in the dozen or so temples and gardens for which Kyoto is world renowned. Join the herds of organized, camera-laden tour groups and flag-waving guides and enjoy the experience for what it is, for these are national treasures that have gained fame and popularity for a reason. But also take a day on your own and a map, embarking early in the morning to traverse the city on foot through its small-town neighborhoods, and ferret out some of the lesser-known shrines and gardens nestled in the forested hills, places where you can find yourself alone and in another world. For here it is still possible to step back in time to the Japan of old, where the loudest sounds are stands of bamboo rustling in a light breeze and pure, clear water trickling from a hewn-stone basin. It's a day and an experience not soon forgotten. The contrasts are remarkable, and the beauty and solitude are intoxicating.

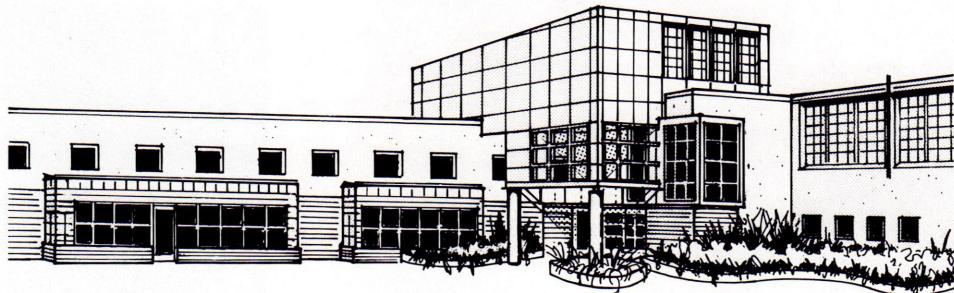


Kyoto is a city of many sights, some quite awe inspiring, others quietly beautiful. A walled courtyard, gardens and views of distant mountains ignite the senses.



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Public Housing Agency of
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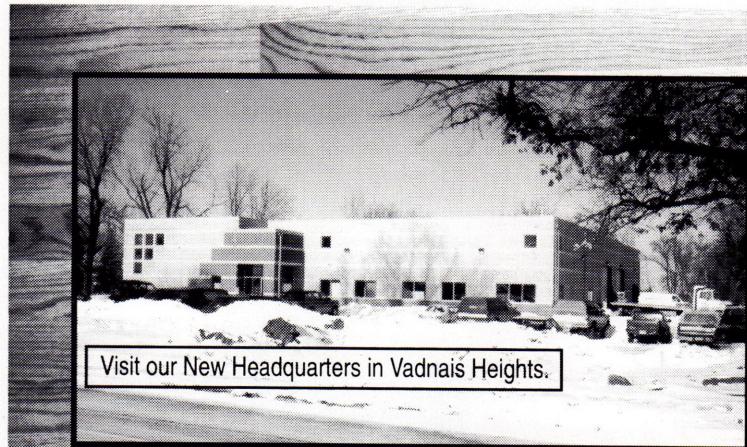


**McMonigal Architects
Private Residence
Minnetonka Beach, MN**

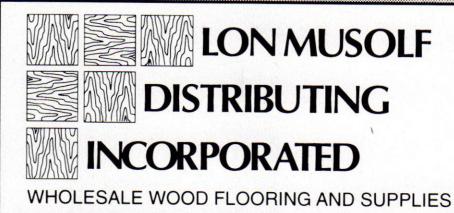
A former summer cottage with a commanding view over Lafayette Bay is transformed into a grand estate for living and entertaining. A new slate roof, cast stone detailing, patinaed stucco and creative landscaping give this home a classic and timeless character. (612) 331-1244.



COMING SOON and **IN PLACE** announcements are placed by the firms listed. For rate information call **AM** at 612/338-6763.



Two Metro Showrooms
Vadnais Heights **Eden Prairie**
484-3020 946-1332



We're the Most Comprehensive Cost-Free Resource for Your Wood Flooring Specifications

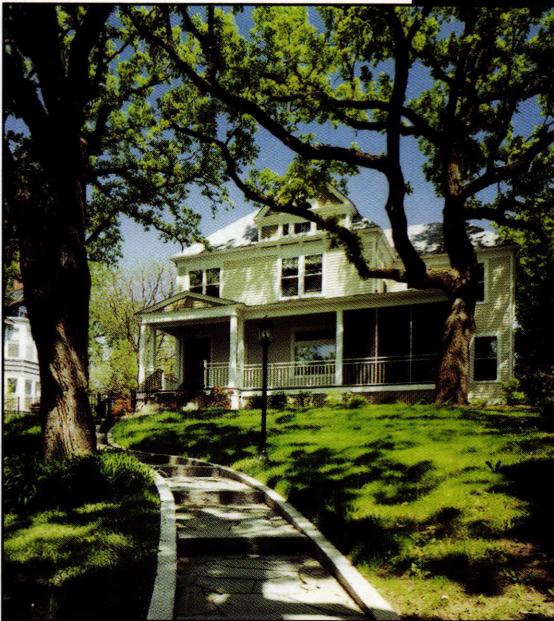
We're proud to say that we've been providing wood flooring products and service for nearly 50 years; first as a flooring company that worked directly with area builders, and for almost 15 years as a wholesale distributor. Bring us your ideas. We want you to look good. Because of this, we provide:

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- **Sample Check-Out for You or Your Clients**
- **Problem Solving**
- **National and Local Commercial Client Servicing**

Visit one of our showrooms or call us
and we'll come to you.

St. Paul Remodel
Saint Paul, MN

This early 20th Century Queen Ann had been turned into a duplex before its current owners purchased the property and began a series of projects, culminating in a new entry, a front porch that wraps around to an enlarged Dining room, and an exercise room above. Designed by Tim Fuller. Interiors by Susan Mauer. Construction by Choice Wood Co.



Gordon Transformation

An exquisite Edwin Lundie designed home on Lake Minnetonka was expanded with a two-story lakeside addition for family room, screened porch and master bedroom suite. The children's rooms were tucked under a steeply pitched roof over the original house. Despite doubling in size, the house retains its picturesque, cottage look. Designed by Michaela Mahady, Laurel Ulland and Christy Rutten. Construction by Kyle Hunt & Partners.



Kitchen Addition
Crocus Hill Neighborhood
of St. Paul, MN

This beautiful turn of the century Victorian home desperately needed a new and more spacious kitchen to accommodate the needs of its present day residents. By matching the existing tall ceilings and adding a beam pattern to define the activities below, the new kitchen has a feeling of informality that blends in with the formality of the house. Designed by Sarah Susanka. Construction by As You Like It.



Rogers-Grant Residence

Afton, MN
A new entrance, family room and couple's realm have been added to this farm house originally designed by a railroad engineer. Planned around an outdoor pool, these spaces reinterpret the flow of the house, opening rooms to the garden, pool, and prairie beyond. A fink truss opens the space to the couple's realm. Designed by Dale Mulfinger & Marzio Rovere. Construction by Hagstrom Builders.

MULFINGER, SUSANKA, MAHADY & PARTNERS, INC.

43 Main Street SE, Suite 410, Minneapolis, MN 55414 (612) 379-3037 <http://www.ghm.com/msm>

PSI

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Window Components
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DREAMS"**

up close

Continued from page 13

Why was the Mississippi River so potent to designers?

We went up in a helicopter and shot videotape of the river, sent the people tape and boom. The people from the Netherlands kept asking us, "Why doesn't anybody live here?" And I said, "I don't think anybody has thought of it." When we begin to spin the dreams, people say "Oh, I'd live there, that sounds neat, it sounds like fun." La Rive is terrific. There's a book in which researchers try to teach a monkey to peel a banana, and it goes back with the rest of the monkeys and forgets how to peel a banana. Then they teach two monkeys how to peel a banana, put them back with the others, and they forget. The researchers finally discover that they have to teach about 20 monkeys, and then those monkeys will teach the rest. Well, La Rive is like one monkey. There isn't enough of it. It's too isolated. It's a good idea that will gain momentum. We've got some people living there and they love it, we've got the park and the water, but there's still not a critical mass.

Why did you take the unusual step of requesting design ideas before Minneapolis had issued any sort of request or plan for such input?

We felt it would be a stimulus and we wanted to call attention to the river in a public way. It's a first step.

How will the Urban Design Advisory Group keep the issue of river-front development alive in the minds of Minneapolis and policy makers?

The Urban Design Advisory Group, under the auspices of the Humphrey Institute at the University of Minnesota, will become a public forum for discussing uses on the river. We're trying to bring the public and private together. What we've done is simply a private initiative, in a lot of ways in assistance and support of the public initiative. We knew the city had plans for the river front and hooray for the plans. But we had to ring the gong, sound the alarm. Plans? We've got drawers full of them. You've got to get people excited. And the response to this has just been tremendous. It's an idea whose time has come. This is the beginning, not the end. AM



Sara Rothholz Weiner & Colleen Nelson

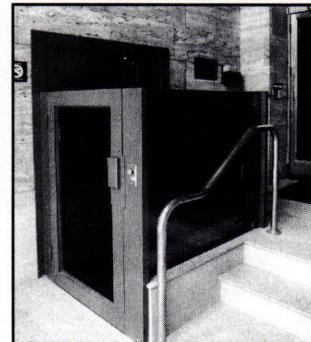
New interior architecture leadership
committed to design excellence

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Architecture and Interiors

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A D V A N T A G E**

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CONVEYANCE CONSULTANT

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612-445-9378 FAX
800-282-2015

CONCORD
Innovation in Mobility

The firms listed on the following pages include design professionals who are members of the American Institute of Architects. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities, justice facilities to libraries, etc.

I invite you to contact these firms to discuss with them your specific project needs.

Peter A. Rand, FAIA
Publisher

LEGEND

AIA	American Institute of Architects
APA	American Planning Association
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CID	Certified Interior Designer
CSI	Construction Specifiers Institute
FAIA	Fellow, American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FCSI	Fellow, Construction Specifiers Institute
IIDA	International Interior Designers Association
PE	Professional Engineer

■ the ADKINS ASSOCIATION inc.

901 Jefferson Avenue, Ste. 101
St. Paul, MN 55102
Tel: 612/224-1358
Fax: 612/224-6621
Established 1958

—
Angela DeLong Gatzlaff
Burnell D. Olson

■ ARCHITECTURAL ALLIANCE, INC.

400 Clifton Avenue S.
Minneapolis, MN 55403
Tel: 612/871-5703
Fax: 612/871-7212
Established 1970

—
Other Offices: St. Paul, MN

Firm Personnel by Discipline

Architects	56
Interior Designers	3
Engineers	37
Landscape Architects	4
Technology	5
Field Observation	8
Administrative	9
Total in Firm	122

Interior Work %

Churches/Worship	5
Education/Academic	95

—
Red Wing High School, Red Wing, MN; Perham Middle School, Perham, MN; Maple Grove Senior High, Maple Grove, MN; Oak Knoll Lutheran, Minnetonka, MN

Firm Personnel by Discipline

Architects	5
Interior Designers	1
Other Technical	1
Administrative	2
Total in Firm	9

— Firm Personnel by Discipline

Architects	47
Interior Designers	7
Other Technical	3
Administrative	10
Total in Firm	67

— Interior Work %

Housing/Multiple	10
Office Bldgs/Banks/Financial	20
Medical/Health Care	10
Churches/Worship	10
Municipal	10

Education/Academic	30
Accessibility/ADA	10

—

US WEST Communications Market
Street Towers Remodeling St. Paul, MN; Minnesota Veterans Home Remodeling, Hastings, MN; Prosperity Heights Elementary School Addition and Remodeling, St. Paul, MN; Little Sisters of the Poor Holy Family Residence Remodeling, St. Paul, MN

— Interior Work %

Office Bldgs/Banks/Financial	40
Retail/Commercial	20
Medical/Health Care	10
Municipal	10
Education/Academic	10
Airport	10

—

H. B. Fuller Willow Lake Corporate Campus, Research and Development Laboratory Facility, Vadnais Heights, MN; United States Courthouse and Federal Office Building, Minneapolis, MN;

University of Minnesota Cancer Center Interiors, Minneapolis, MN;

Caribou Coffee Shops in Minnesota, Georgia, North Carolina, Illinois,

Ohio, Michigan; Medtronic Support Operations Office Renovation, Shoreview, MN

— Firm Personnel by Discipline

Architects	11
Interior Designers	2
Other Technical	6
Administrative	2
Total in Firm	21

— Interior Work %

Housing/Multiple	5
Residences/ New & Remodel.	5
Retail/Commercial	20
Churches/Worship	30
Municipal	5

Education/Academic	30
Libraries	5

—

Plymouth Community Library, Plymouth, MN; Metropolitan State

University Administration and Student Services Building, St. Paul, MN; Dayton's Southdale, Edina, MN; Wooddale Church, Eden Prairie, MN

■ ANKENY KELL ARCHITECTS

821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079

Established 1976

Ronald W. Ankeny AIA, CID
Duane A. Kell FAIA, CID

— Firm Personnel by Discipline

Architects	12
Interior Designers	3
Other Technical	5
Administrative	4
Total in Firm	24

— Interior Work %

Office Bldgs/Banks/Financial	20
Retail/Commercial	20
Medical/Health Care	20
Municipal	15
Education/Academic	15
Industrial/Warehousing	10

—

First Team Sports, Anoka, MN;

Dayton-Rogers MPG Facility, Anoka, MN; Ridgeview Medical

Place, Waconia, MN; United Health

Care, Golden Valley, MN

■ ARMSTRONG, TORSETH, SKOLD AND RYDEEN

4901 Olson Memorial Highway
Minneapolis, MN 55422
Tel: 612/545-3731
Fax: 612/525-3289

Established 1942

—

James E. Rydeen FAIA

Paul W. Erickson AIA

Kenneth E. Grabow AIA

Tammy S. Magney AIA

Paul L. Snyder AIA

—

Plymouth Community Library, Plymouth, MN; Metropolitan State

University Administration and Student Services Building, St. Paul, MN; Dayton's Southdale, Edina, MN; Wooddale Church, Eden Prairie, MN

■ BOARMAN KROOS PFISTER RUDIN & ASSOCIATES

222 North Second Street
Minneapolis, MN 55401
Tel: 612/339-3752
Fax: 612/339-6212
Established 1978

J. Owen Boarman AIA
Peter J. Pfister AIA
David R. Kroos AIA
Vicky Johnson Smith IIDA, CID

Firm Personnel by Discipline

Architects	13
Interior Designers	6
Engineers	6
Other Technical	4
Administrative	6
Total in Firm	35

Interior Work %

Housing/Multiple	20
Office Bldgs/Banks/Financial	40
Municipal	20
Education/Academic	10
Federal	10

National City Bank, Gaviidae Common, Minneapolis, MN; Coon Rapids City Center, Coon Rapids, MN; Metropolitan Mosquito Control District Headquarters, Minneapolis, MN; Lake Elmo State Bank, Lake Elmo, MN

■ BWBR ARCHITECTS

400 Sibley Street, Ste. 500
St. Paul, MN 55101
Tel: 612/222-3701
Fax: 612/222-8961
Established 1951

C. Jay Sleiter AIA
Wilford F. Johnson AIA
Terry L. Anderson AIA
Donald Thomas CID

Firm Personnel by Discipline

Architects	56
Interior Designers	5
Other Technical	3
Administrative	14
Total in Firm	78

Interior Work %

Office Bldgs/Banks/Financial	15
Medical/Health Care	50
Education/Academic	35

Basic Sciences and Biomedical Engineering, University of Minnesota, Minneapolis, MN; State Arts Board Offices, St. Paul, MN; Ramsey Pediatrics Unit, St. Paul, MN; Augsburg College Library, Minneapolis, MN

■ CUNINGHAM GROUP

201 Main Street SE, Ste. 325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400
Established 1968
Other Offices: Phoenix & Los Angeles

—

John W. Cunningham FAIA

John H. Hamilton AIA

John E. Quiter AIA

Thomas L. Hoskens AIA

Richard Solberg AIA

—

Firm Personnel by Discipline

Architects	114
Interior Designers	7
Other Technical	30
Administrative	35
Total in Firm	186

—

Interior Work %

Housing/Multiple	10
Residences/New & Remodel.	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	10
Churches/Worship	10
Education/Academic	30

Entertainment

—

Rainforest Cafe - Disney World,

Orlando, FL; Grand Casino Biloxi

and Gulfport Hotel Executive Suites,

Biloxi and Gulfport, MS; Hopkins

North High School, Hopkins, MN;

The Meaning Store - Mall of

America, Bloomington, MN

■ DANIEL K. DUFFY, ARCHITECTS

10005 Greenbrier Road, Ste. 303
Minnetonka, MN 55305

Tel: 612/541-7888

Fax: 612/541-6014

Established 1994

—

Daniel K. Duffy AIA, CID

—

Firm Personnel by Discipline

Architect	1
Interior Designer	1
Total in Firm	1

—

■ DIRECORY OF INTERIOR ARCHITECTURE FIRMS

Interior Work %

Housing/Multiple	5
Residences New & Remodel.	5
Office Bldgs/Banks, Financial	10
Retail/Commercial	5
Medical/Health Care	35
Churches/Worship	10
Municipal	10
Education/Academic	20

—

Environmental Resources

Management, St. Paul, MN; Wyatt

Preferred Choice (with Perkins &

Will), Eden Prairie, MN; Whiting

Public Library, Whiting, IA; Prairie

Pediatrics, St. Luke's Regional

Medical Center, Sioux City, IA

■ ELLERBE BECKET

800 LaSalle Avenue

Minneapolis, MN 55402

Tel: 612/376-2000

Fax: 612/376-2271

Established 1909

Other Offices: Kansas City,

New York, Phoenix, San Francisco,

Washington D.C., Jakarta, Moscow,

Seoul, Tokyo, Wakefield (UK)

—

Robert A. Degenhardt PE

Randy Wood PE

Gregg Judge AIA

Rick A. Lincicome CID

Jean Pontzer

—

Firm Personnel by Discipline

Architects	273
Interior Designers	38
Engineers	159
Other Technical	104
Administrative	123
Total in Firm	697

—

Interior Work %

Housing/Multiple	5
Office Bldgs/Banks/Financial	10
Retail/Commercial	10
Medical/Health Care	21

Education/Academic

Stadia, Arenas,

Convention Centers

28

—

Star Tribune Interior Renovation,

Minneapolis, MN; University of

Minnesota Carlson School of

Management, Minneapolis, MN;

Science Museum of Minnesota,

St. Paul, MN; North Memorial

Medical Center, Robbinsdale, MN

—

Interior Work %

Office Bldgs/Banks/Financial	30
Retail/Commercial	10
Warehouse/Service Centers	30
Interior Tenant Improvements	30

—

Colle & McVoy, Marketing Commu-

nications Agency, Bloomington, MN;

ExecuTrain, Training Center and

Corporate Offices, Bloomington,

MN; CyberOptics Manufacturing

Facility, Golden Valley, MN;

Lawson Software Training and

Sales Offices, Bloomington, MN

■ ENGAN ASSOCIATES: ARCHITECTS, P.A.

316 W. Becker Avenue,
PO Box 956
Willmar, MN 56201
Tel: 320/235-0860 or 800/650-0860
Fax: 320/235-0861
Email address:
enganarchitects@willmar.com
Established 1979

Richard P. Engan AIA, CID
Jeffrey M. Nagel AIA, CID
Cynthia L. Herding CID

Firm Personnel by Discipline

Architects	2
Interior Designers	1
Other Technical	4.5
Administrative	2.5
Total in Firm	10

Interior Work %

Office Bldgs/Banks/Financial	10
Medical/Health Care	30
Churches/Worship	20
Municipal	20
Education/Academic	20

Cokato Medical Clinic, Cokato, MN;
Paynesville Community Hospital,
Paynesville, MN; Gloria Dei
Lutheran Church, Redwood Falls,
MN; MN State Academy for the
Deaf, Faribault, MN

■ EDWARD FARR ARCHITECTS INC.

8400 Normandale Lake Blvd.,
Ste. 150
Bloomington, MN 55437
Tel: 612/831-6460

Fax: 612/831-6470
Established 1991

Edward A. Farr AIA

Firm Personnel by Discipline

Architects	3
Interior Designers	1
Other Technical	1
Administrative	1
Total in Firm	6

Interior Work %

Office Bldgs/Banks/Financial	30
Retail/Commercial	10
Warehouse/Service Centers	30
Interior Tenant Improvements	30

**GROOTERS LEAPALDT
TIDEMAN ARCHITECTS**
816 W. St. Germain, Ste. 311
St. Cloud, MN 56301
Tel: 320/252-3740
Fax: 320/255-0683
Established 1976

David A. Leapoldt AIA, CID
Daniel Tideman AIA, CID

Firm Personnel by Discipline

Architects	5
Other Technical	5
Administrative	4
Total in Firm	14

Interior Work %	
Housing/Multiple	25
Office Bldgs/Banks/Financial	5
Retail/Commercial	5
Medical/Health Care	5
Churches/Worship	10
Municipal	15
Education/Academic	35

S. L. Haehn Campus Center, College of Saint Benedict, St. Joseph, MN; Mississippi Heights Middle School, Sauk Rapids, Rice, MN; Fire Station #1, Coon Rapids, MN; Mother of God Monastery, Watertown, SD

GROUP II ARCHITECTS PA

104 West Redwood
Marshall, MN 56258
Tel: 507/537-1511
Fax: 507/537-1512
Established 1979

Other Offices: Sioux Falls, SD

Thomas J. Osterberg AIA
Ronald D. Halgerson AIA
Paul H. Boerboom AIA

Firm Personnel by Discipline
Architects 4
Interior Designers 1
Other Technical 3
Administrative 3
Total in Firm 11

Interior Work %	
Housing/Multiple	10
Residences/New & Remodel.	5
Office Bldgs/Banks/Financial	25
Retail/Commercial	5
Medical/Health Care	15
Churches/Worship	5
Municipal	15
Education/Academic	15
Museums/Interpretive Centers	5

Archedome Interpretive Center for Mitchell Prehistoric Indian Village, Mitchell, SD; South Dakota Art Museum at South Dakota State University, Brookings, SD; Comprehensive Remodeling to Weiner Memorial Medical Center, Marshall, MN; Marshall Municipal Utilities Office and Warehouse, Marshall, MN

HGA INTERIORS

1201 Harmon Place
Minneapolis, MN 55403
Tel: 612/337-4100
Fax: 612/332-9013
Established 1953
Other Offices: Milwaukee, Rochester (MN)

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MEYER, SCHERER & ROCKCASTLE, LTD.
119 North Second Street
Minneapolis, MN 55401
Tel: 612/375-0336
Fax: 612/324-2216
Established 1981

Thomas Meyer AIA
Jeffrey A. Scherer AIA
Garth Rockcastle AIA

Firm Personnel by Discipline
Architects 24
Interior Designers 5
Other Technical 3
Administrative 3.5
Total in Firm 35.5

Interior Work %
Residences/New & Remodel. 15
Office Buildings 30
Municipal/Libraries & Museums 35
Education/Academic 20

Sahara West Library and Art Museum, Las Vegas, NV; SEI Corporate Headquarters, Pennsylvania; Bakken Museum Addition and Remodel, Minneapolis, MN; Hibbing Colleges Consolidation Project, Hibbing, MN

MOHAGEN ARCHITECTS, LTD.
1421 East Wayzata Blvd.
Wayzata, MN 55347
Tel: 612/473-1985
Fax: 612/473-1340
Established 1989

Todd E. Mohagen AIA
Lyn A. Berglund ASID, CID

Firm Personnel by Discipline
Architects 4
Interior Designers 1
Other Technical 1
Administrative 1
Total in Firm 7

Interior Work %
Office Bldgs/Banks/Financial 75
Retail/Commercial 5
Medical/Health Care 20

Anchor Bank, Wayzata, MN; Health-East Macalester Groveland Clinic, St. Paul, MN; Radisson Conference Center, Plaza VII, Minneapolis, MN; Foursome Mens Store, Wayzata, MN

■ ORR-SCHELEN-MAYERON & ASSOCIATES, INC.

300 Park Place East
5775 Wayzata Blvd.,
Minneapolis, MN 55416
Tel: 612/595-5775
Fax: 612/595-5773

Established 1922
Other Offices: Eau Claire, WI

—
Jack Hunter PE
Jerry A. Turner AIA
Mark L. Hansen AIA
Mary E. Deeg IIDA, CID
Robert C. Kilgore PE

Firm Personnel by Discipline
Architects 16
Interior Designers 2

Engineers 27
Other Technical 53
Administrative 20
Total in Firm 118

Interior Work %
Office Bldgs/Banks/Financial 20
Medical/Health Care 50
Municipal 10
Industrial/Manufacturing 20
—
Burnett Medical Center Facility
Master Plan, Grantsburg, WI;
Hoffman Mount Sterling
Manufacturing Facility, KY;
National Computer Systems (NCS)
Space Planning, Lawrence, KS;
HealthEast/St. Johns Hospital
Addition/Expansion, Maplewood, MN

■ THE LEONARD PARKER ASSOCIATES, ARCHITECTS INC.

430 Oak Grove Street, Suite 300
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868

Established 1957
—
Leonard S. Parker FAIA
Gary Mahaffey FAIA
David Dimond AIA
Sara Weiner
Colleen Nelson CID

Firm Personnel by Discipline

Architects 15
Interior Designers 7*
Other Technical 7
Administrative 5
Total in Firm 32

*Five included under Architects

Interior Work %
Office Bldgs/Banks/Financial 10
Municipal 10
Education/Academic 25
Convention Centers 10
Libraries 20
Justice Facilities 25

—
Korean Embassy, Ottawa, Canada;
Korean Electric Power Company
Cultural Center, Seoul, Korea;
Rochester Public Library, Rochester,
MN; Quentin Burdick Federal
Courthouse, Fargo, ND

■ PAUL PINK ARCHITECTURE, LTD.

425 Oak Grove Street
Minneapolis, MN 55403
Tel: 612/871-5615
Fax: 612/871-5734
Established 1991

—
Paul M. Pink AIA, CID
Karen L. Peters ASID

Firm Personnel by Discipline

Architects 9
Interior Designers 2
Other Technical 7
Planner 1
Administrative 2
Total in Firm 21

Interior Work %
Housing/Multiple 10
Retail/Commercial 15
Hospitality & Entertainment
Gaming Facilities 75

—
Spirit Mountain Casino, Grand
Ronde, OR; Mystic Lake Casino,
Prior Lake, MN; Spa Casino, Palm
Springs, CA; Majestic Pines Casino,
Black River Falls, WI

■ RSP ARCHITECTS, LTD.

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
Established 1978

—
Reeve Hutchinson CID, IFMA
Alexander F. Ritter AIA
Michael J. Plautz AIA
David C. Norback AIA

—
Firm Personnel by Discipline

Architects 15
Interior Designers 7*
Other Technical 7
Administrative 5
Total in Firm 32

Interior Work %
Office Buildings/Banks/Financial 10
Retail/Commercial 30
Municipal 20
Education/Academic 20
Industrial/Design Build 20

—
Chisago Lakes Regional Hospital,
Wyoming, MN; Hennepin County

Medical Center, Perinatal, Minneapolis, MN; US FoodService, Biggers

Division, Fort Mill, SC; Ellsworth Air

Force Base, Consolidated Base

Support Complex, SD

Firm Personnel by Discipline

Architects 54
Interior Designers 13
Other Technical 24
Accessibility Specialists 2
Administrative 15
Total in Firm 108

—
Interior Work %
Office Bldgs/Banks/Financial 75
Retail/Commercial 10

Medical/Health Care 5
Education/Academic 5
Government/Military 5

—
American Express Financial Advisors
Multiple Projects, Minneapolis, MN;
Olympic Financial Corporate
Headquarters and Buying Centers,
Locations Nationwide; Norwest Bank
Trust Department Relocation,
NorthStar 16, Minneapolis, MN;
Diversified Pharmaceutical Service
Corporate Headquarters, Edina, MN

■ SETTER, LEACH & LINDSTROM, INC.

1100 Peavey Building
730 Second Avenue South
Minneapolis, MN 55402-2454
Tel: 612/338-8741
Fax: 612/338-4840
Established 1917

—
Nancy S. Cameron IIDA
Basil Filionowich AIA
John P. Litchy AIA
Howard F. Goltz AIA
Richard C. Speers AIA

Firm Personnel by Discipline

Architects 34
Interior Designers 4
Engineers 50
Other Technical 6
Administrative 18
Total in Firm 112

—
Interior Work %

Office Buildings/Banks/Financial 10
Retail/Commercial 30
Municipal 20
Education/Academic 20
Industrial/Design Build 20

SHEA ARCHITECTS, INC.

Butler Square, Suite 650C
100 North Sixth Street
Minneapolis, MN 55403-1513
Tel: 612/339-2257
Fax: 612/349-2930
Established 1978
Other Offices: Freeport, ME

David A. Shea III AIA
Steven Haasl AIA
Janice Carleen Linster ASID, IIDA
James L. Ruckle AIA

Firm Personnel by Discipline

Architects	18
Interior Designers	17
Intern Architects/Draftspeople	23
Marketing	3
CADD Managers	2
Administrative	7
Total in Firm	70

Interior Work %

Housing/Multiple	5
Office Bldgs/Banks/Financial	40
Retail/Commercial	35
Medical/Health Care	5
Restaurants	10
Recreational (Fitness Centers, etc.)	5

Life Time Fitness, Plymouth, MN;
Toys 'R' Us, Multiple National
Locations; Jessica McClintock, 16
National Locations; Lawson
Software, Minneapolis, MN

SHORT ELLIOTT HENDRICK-SON INC. (SEH)

3535 Vadnais Center Drive
Saint Paul, MN 55110
Tel: 612/490-2000
Fax: 612/490-2150
Established 1927
Other Offices: Minneapolis and
St. Cloud, MN; Chippewa Falls and
Madison, WI; Lake County, Indiana

Lewis T. Moran
Nancy G. Schultz
Bradley E. Forbrook

Firm Personnel by Discipline

Architects	20
Interior Designers	1
Engineers	145
Other Technical	86
Administrative	62
Total in Firm	314

Interior Work %

Housing/Multiple
Residences/New & Remodel.
Office Bldgs/Banks/Financial
Churches/Worship
Municipal
Education/Academic

Charles A. Lindbergh Elementary
School, Little Falls, MN; Champion
Paper Executive Training Facility,
Sartel, MN; The Bluffs of Stillwater
Condominiums, Stillwater, MN;
Owens Public Library, Owens, WI

SKD ARCHITECTS, INC.

3940 Quebec Avenue N., Ste. 202
Minneapolis, MN 55427
Tel: 612/591-6115
Fax: 612/591-6119
Established 1977

Architects	18
Interior Designers	17
Intern Architects/Draftspeople	23
Marketing	3
CADD Managers	2
Administrative	7
Total in Firm	70

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

Architects	4
Interior Designers	1
Other Technical	6
Administrative	1
Total in Firm	12

SYMMES MAINI AND MCKEE ASSOCIATES

1000 Massachusetts Avenue
Cambridge, MA 02138
Tel: 617/547-5400
Fax: 617/354-5758
Established 1955

Other Offices: Minneapolis/St. Paul,
MN (612/332-3654)

—

Thomas E. Vogel AIA

Gregory N. Fern PE

James M. Wolahan AIA

Eugene C. Nelson AIA

—

Firm Personnel by Discipline

Architects	83
------------	----

Interior Designers	5
--------------------	---

Engineers	59
-----------	----

Other Technical	3
-----------------	---

Administrative	40
----------------	----

Total in Firm	190
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Firm Personnel by Discipline

Architects	20
------------	----

Interior Designers	20
--------------------	----

Municipal	10
-----------	----

Education/Academic	20
--------------------	----

Industrial/Advanced Technology	30
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Firm Personnel by Discipline

Architects	21
------------	----

Interior Designers	15
--------------------	----

Other Technical	9
-----------------	---

Administrative	4
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Total in Firm	49
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Firm Personnel by Discipline

Architects	15
------------	----

Retail/Commercial	5
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Municipal	10
-----------	----

Education/Academic	60
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Justice Facilities	10
--------------------	----

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Firm Personnel by Discipline

Architects	45
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Interior Designers	3
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Engineers	16
-----------	----

Other Technical	5
-----------------	---

Administrative	12
----------------	----

Total in Firm	81
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Firm Personnel by Discipline

Architects	15
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Retail/Commercial	5
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Municipal	10
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Education/Academic	60
--------------------	----

Justice Facilities	10
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
-----------------	----

Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
-----------------	----

Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
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Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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Other Technical	25
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Administrative	25
----------------	----

Total in Firm	95
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Firm Personnel by Discipline

Architects	25
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Interior Designers	25
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The firms listed within this directory include interior designers who are members of the American Society of Interior Designers and the International Interior Designers Association. They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence.

I invite you to contact them to discuss your specific project needs.

Peter A. Rand, FAIA
Publisher

LEGEND

AIA	American Institute of Architects
ASID	American Society of Interior Designers
CID	Certified Interior Designer
FASID	Fellow, American Society of Interior Designers
IFDA	International Furnishings and Design Association
IIDA	International Interior Designers Association
IFMA	International Facilities Management Association

● ALBITZ DESIGN, INC.

4372 Vernon Avenue
Edina, MN 55436
Tel: 612/926-3053
Established 1947
Other Offices: Vanderbilt Beach, FL

Paul D. Albitz ASID

Marilyn O. Albitz
Abigail Q. Hendricks
David P. Albitz
Daniel P. Albitz

Firm Personnel by Discipline

Interior Designers	4
Administrative	1
Total in Firm	5

Interior Work %

Housing/Multiple	40
Residences/New & Remodel.	20
Office Bldgs/Banks/Financial	10
Retail/Commercial	20
Medical/Health Care	5
Churches/Worship	8
Recreational (Golf, etc.)	2

Jans of London Center, Fort Lauderdale, FL; Carrillon Hotel, Lima, Peru; Thunderbird Motel, Bloomington, MN; Normandy Hotel, Minneapolis, MN

● BAKER SPACE DESIGN & MANAGEMENT, INC.

46 East Fourth Street, Ste. 1108
St. Paul, MN 55101
Tel: 612/227-6771
Fax: 612/227-0272
Established 1995

Mae M. Baker CID, IIDA

Firm Personnel by Discipline

Interior Designer	1.5
Administrative	.5
Total in Firm	2

Interior Work %

Office Bldgs/Banks/Financial 100

US West Communications, Various Twin Cities Locations; NASCO, Inc., Corporate Training Facility, New Brighton, MN; Cities Credit Union, Vadnais Heights, MN; Carrousel Travel, Richfield, MN

Interior Work %

Residences/New & Remodel.

Office Bldgs/Banks/Financial

Retail/Commercial

Medical/Health Care

Education/Academic

Government/Military

American Express Financial Advisors, Multiple Projects, Minneapolis, MN; Olympic Financial

Corporate Headquarters and Buying Centers, Locations Nationwide;

Norwest Bank Trust Department Relocation, NorthStar 16, Minneapolis, MN; Diversified

Pharmaceutical Service Corporate Headquarters, Edina, MN

● BDH & YOUNG SPACE DESIGN, INC.

4510 W. 77th Street, Ste. 101
Edina, MN 55435
Tel: 612/893-9020
Fax: 612/893-9299
Established 1971

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SUSAN STAFNE DESIGN, P.A.

420 North 5th Street, Ste. 530
Minneapolis, MN 55401
Tel: 612/339-4210

Susan J. Stafne CID, IIDA Assoc.

Firm Personnel by Discipline

Interior Designers	4
Administrative	2
Total in Firm	6

Interior Work %

Housing/Multiple	5
Office Bldgs/Banks/Financial	10
Medical/Health Care	40
Churches/Worship	5
Senior Living/Care Centers	40

Mission Farms Nursing Home,
Plymouth, MN; United Hospital,
St. Paul, MN; Baldwin Hospital,
Baldwin, WI; Shepherd Oaks
Apartments, Sauk Rapids, MN

**WALSH BISHOP ASSOCIATES,
INC.**

920 Second Avenue S., Ste. 210
Minneapolis, MN 55402
Tel: 612/338-8799
Fax: 612/337-5785

Established 1984

—

Dennis Walsh	AIA
Wayne Bishop	AIA
Ron Smith	CID, ASID, IIDA
Kim Williamson	CID, ASID, IIDA
Marci Sanders	—

Firm Personnel by Discipline

Interior Designers	15
Architects	21
Other Technical	9
Administrative	4
Total in Firm	49

—

Interior Work %

Housing/Multiple	5
Office Bldgs/Banks/Financial	45
Retail/Commercial	15
Medical/Health Care	10
Entertainment/Casinos	25

—

United HealthCare Corporation,
Golden Valley and Edina, MN; Delta
Environmental Consultants, Inc.,
St. Paul, MN; Musicland Group
(Sam Goody Stores), Nationwide;
Harrah's Entertainment,
Memphis, TN

Firm Personnel by Discipline

Interior Designers	15
Architects	7
Other Technical	3
Administrative	7
Total in Firm	32

—

Interior Work %

Residences/New & Remodel	5
Office Bldgs/Banks/Financial	55
Retail/Commercial	5
Medical/Health Care	20
Municipal	5
Education/Academic	5
Planning	5

—

Fallon McElligott, Minneapolis,
MN; Methodist Hospital, St. Louis
Park, MN; Piper Jaffray Inc.,
Minneapolis, MN

THE WHEELER GROUP

701 Fourth Avenue S., Ste. 100
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler,	FASID, IIDA
Daniel R. Spencer	AIA
James E. Young	ASID, CID
David R. Paepke	AIA

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Address: _____

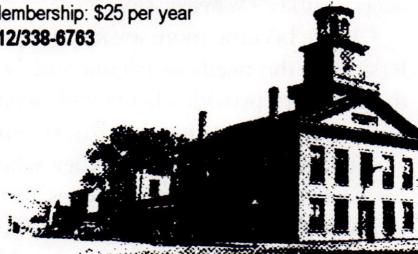
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Phone: _____

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insight

Continued from page 15

beneficial opportunities. I bring opportunities to people I know who are engineers, builders or interior designers, knowing that if we teamed up we could create some work or bring each other in on a future project."

This new emphasis on a collaborative or team approach to architecture, some argue, is removing the architect from his or her long-held role as master builder. "The old view of architect as team leader—everyone works for you, that traditional role of master architect—is going away," says Gary Wheeler, interior designer and president, The Wheeler Group, a full-service architecture and interior-design firm. "Now we're looking at teams in which people work with you. It's decentralizing the practice of architecture as the center of the universe and making the design process a more collaborative effort."

"The art and craft of design is still a critical piece, as well as how you do that within the context of a team," says Dan Spencer, architect and senior vice president, The Wheeler Group. "You really have to be someone who not only listens but really hears what people are saying. Architects are the ones who glean out the essence and pull that into the design of a project. That's really the art and craft of design: How you take the multitude of ideas and issues you have to deal with on a daily basis and make something out of it. It's a very complex problem but also exciting and challenging."

"The architect's previous pedigree as master builder is now being fulfilled as team leader in the process of design," Alt adds. "The design process the architect is educated under is superior to most people's training that is task specific: meaning the design process doesn't change if you're designing a shoe or a store or a skyscraper—the information changes, and the perfection of the form is based on the perfection of the information."

Architects are well-suited to assuming a leadership position within design teams for other reasons, as well. "Architects are better trained at project management and taking the lead role, as they bring to a team the sense of a whole project," says Dean Rafferty, president, Michaud Cooley Erickson, an engineering firm that has worked with architects and owners for 50 years. Still, Rafferty adds, architects leading design teams are being challenged to design "with people from all aspects who have worked under different systems in the past."

"I think everybody is fairly flexible," he continues. "However, we certainly resisted design-build for a number of years because there are some delivery systems where someone asks us to do a limited amount of work, pays a minimal fee and assigns us a lot of responsibility or risk. We have to evaluate each one independently to know what the situation is. I don't see these different delivery systems or hybrids, some of which haven't even fully developed yet, as particularly frightening if we all understand our responsibilities."

Chief among those responsibilities is the fulfillment—from all team members involved—of three important criteria, according to Leonard Parker, president, The Leonard Parker Associates, Architects, Inc. "One of the keys to any association that's going to work is that the skills that each of the participants brings to the partnership, association or joint venture need to be complementary," says Parker, whose firm has collaborated with engineers, interior designers, artists and landscape architects, as well as acoustical, electronic, communications and data consultants. Parker's firm teamed with Setter, Leach & Lindstrom to win the commission for the Minneapolis Convention Center. The partnership was so successful that the two firms created a third firm to handle convention-center work, the Convention Center Design Group.

"Second, you have to be honest in your dealings," Parker continues. "You can't be taking advantage of your partners even if you're in a position to do so. Partnership is based on good, fair, honest dealings." Third, he says, is "recognition and respect for each other's skills." Communication, adds Rafferty, a member of AIA's Consulting

Engineer Council, is another criterion. "The architect is a more creative person, the engineer tends to be more detailed," he offers by way of example, "and it's important to understand where each team participant is coming from so you can respect each other's project concerns. Some of the systems we get involved with are complex and can be prone to problems when starting up. It's important that each person take ownership of those problems and fix them."

One thing architects still need to take ownership of is public perception of their abilities and services. Clients play a bigger role in the design process today than ever before, Spencer says. "They aren't as shy about speaking up, they're demanding more from architects and if we're going to work with them we have to do more." At the same time, the growing number of partnerships and team approaches is making architects more accessible to the public, Wheeler says. "In our surveys, the number one reason people don't use architects or designers is fear: Fear of being told what they're going to do, fear of being too expensive, fear of not knowing how to work with an architect or designer. We need to further demystify the process and help clients engage in the process by making ourselves more accessible."

In addition, the lay person, concerned as he or she is with social, political, environmental and safety issues, also needs to be educated about the importance of architecture in his or her life. Again, this responsibility belongs to architects and the professionals with whom they partner to serve the needs of public and private realms. "Engineers, architects, interior designers, landscape architects, urban planners—all of us have to engage the world and become significant or we're all going to be in deep trouble," Wheeler says.

"As we become more aware as a profession of the needs of clients and how to be able to provide clients with whatever service they need," Ritter concludes, "architects must partner where we need to, and structure teams to legitimately provide that service. Otherwise, somebody else will."

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SATURDAY, OCTOBER 19 11AM-7PM

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1:30PM Antique Estate Jewelry Learn the significance of it all, from grandmother's attic to Jackie O's auction, by historian Christie Romero who teaches, consults, lectures and collects.

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SPEAKER: 1:30PM All About Ceramics and Glass Find out how to properly care for your valuable pieces from Kristin Cheronis, Senior Objects Conservator, The Upper Midwest Conservation Association.

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A121/CMc	3.00	Owner-Construction Manager Agreement Form where the Construction Manager is also the Constructor (1991)
A131/CMc	3.00	Owner-Construction Manager Agreement Form where the Construction Manager is also the Constructor-Cost Plus Fee (1994)
A171	2.00	Owner-Contractor Agreement for Furniture, Furnishings and Equipment (1990) with instruction sheet
A177	2.00	Abbreviated Owner-Contractor Agreement for Furniture, Furnishings and Equipment (1990)
A191	3.00	Standard Form of Agreement Between Owner and Design/Builder (1996) with instruction sheet
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Credits

Project: Humanities Education Center
Location: St. Paul, Minn.
Client: Minnesota Humanities Commission
Architect: Finn-Daniels Architects
Principal-in-charge: Mark Finnemann
Project manager: Dan Dege
Project architect: Mark Finnemann
Project designer: Mark Finnemann
Project team: Drew Magnuson, Scott Wiestling
Structural engineer: McConkey & Associates
Mechanical engineer: Emanuelson-Podas
Electrical engineer: Emanuelson-Podas
Contractor: Justin Properties Contracting, Inc.
Development consultant: Justin Properties, Inc.
Interior design: Drew Magnuson, Shannon Schmidt
Landscape architect: Colleen Moran
Lighting consultant: John Neal
Photographer: Droege Photography

Project: Minnesota Judicial Center, Phase II
Renovation & Restoration
Location: St. Paul, Minn.
Client: State of Minnesota
Architect: The Leonard Parker Associates, Architects, Inc.
Project team: Leonard Parker, Gary Mahaffey, Steve Huh, Ray Greco, Andy Cers
Structural engineer: Bakke Kopp Ballou & McFarlin
Mechanical engineer: Erickson Ellison & Associates
Interior design: Mark Vosbeek Associates
Landscape architect: Charles Wood Associates
Acoustics: Kvernstoen Kehl & Associates
Courts: Space Management Consultants
Art Glass: Michael Pilla, Pat Benning
Contractor: Sheehy Construction (Phase IIA), Knutson Construction (Phase IIB)

**Project: Minnesota State Capitol
On-going Restoration**

Location: St. Paul, Minn.
Client: State of Minnesota
Architect: Miller-Dunwiddie-Architects-Inc.
Original Architect: Cass Gilbert
Principal-in-charge: Craig R. Lau
Project manager: John Mecum, Ross Stickley
Structural engineer: Meyer, Borgman and Johnson, Inc.
Mechanical engineer: LKPB Engineers
Electrical engineer: LKPB Engineers
Lighting consultant: Schuler & Shook, Inc.
Other consultants: Inspec, Inc.

Contributors

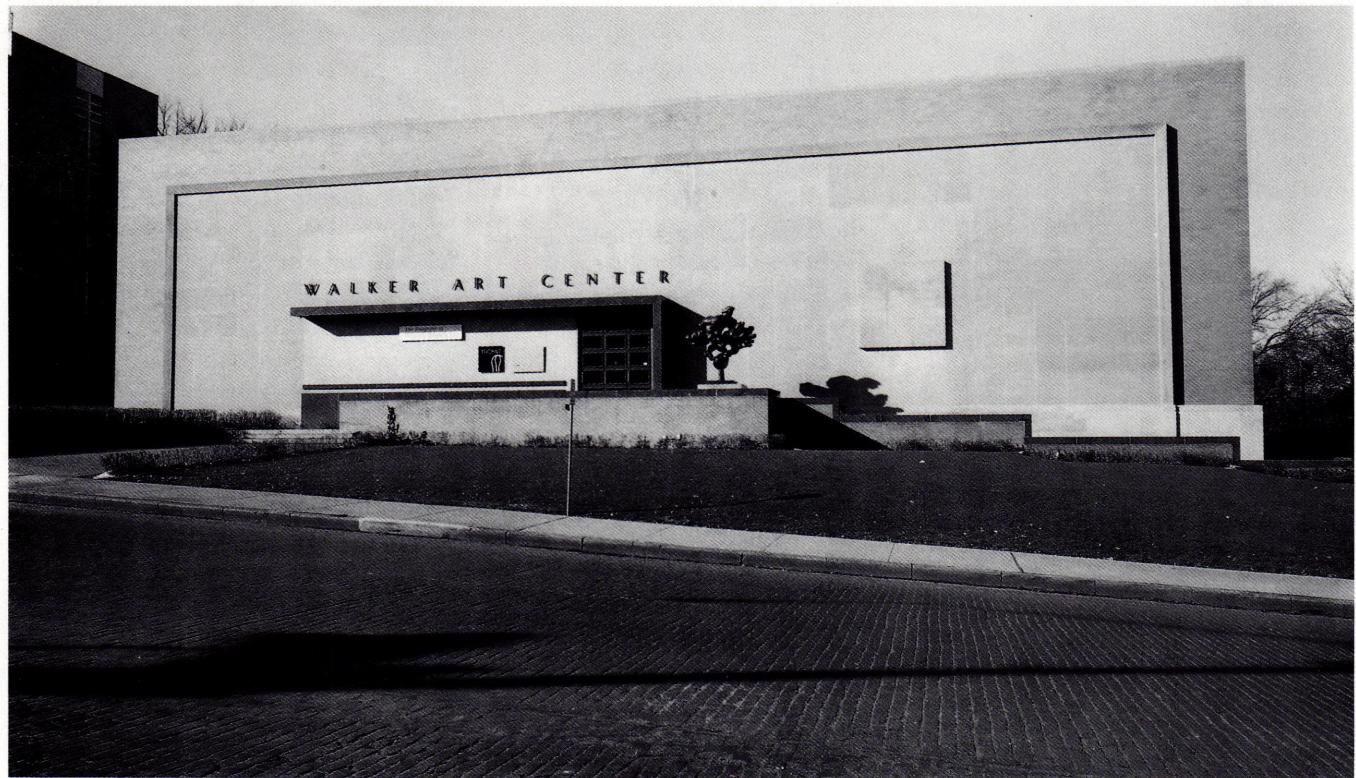
Kelly Davis is an architect with Mulfinger, Susanka, Mahady & Partners.

Jack El-Hai, who writes our Lost Minnesota column, is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*.

Barbara Knox is a Minneapolis-based writer specializing in design-related topics.

Camille LeFevre, a regular contributor of *Architecture Minnesota* and assistant editor of *100 places plus 1*, writes about architecture, dance and environmental issues for various publications.

Project: Lac Courte Oreilles Ojibwe School Renovation/Addition
Location: Hayward, Wis.
Client: Lac Courte Oreilles Band of Ojibwe
Architect: Dovolis Johnson & Ruggieri, Inc.
Principal-in-charge: Dean Dovolis
Project manager: Paula Merrigan
Project architect: Buck Gronberg
Project designer: Steve Thomas
Project team: Dean Dovolis, Paula Merrigan, Buck Gronberg, Steve Thomas
Structural engineer: Darg, Bolgreen, Menk, Inc.
Mechanical engineer: ME², Inc.
Electrical engineer: ME²
Contractor: LCO Development Corp., MSP Construction
Interior Design: Dovolis Johnson & Ruggieri, Inc.
Landscape architect: Dovolis Johnson & Ruggieri
Photographer: Erik Rusley Design



Walker Art Center, 1720 Lyndale Avenue So., 1927-1969 (shown after 1944 remodeling).

COURTESY WALKER ART CENTER

In 1944, when a terra-cotta chunk fell from the front doorway of the Walker Galleries and narrowly missed striking some visiting children, the near disaster signaled the urgent need for changes to the 14-year-old art museum. The Walker's director, Donald S. Defenbacher, engaged the Minneapolis firm of Magney, Tusler and Setter to completely redesign the building's crumbling exterior, originally designed by Long and Thorshov. "The old design was neither a faithful replica of a famous building nor an example of architectural integrity," Defenbacher said.

The \$23,000 refacing, completed in October 1944, presented a new look to museum visitors. Replacing the poured-

concrete and ornate terra-cotta façade of old was a moderne front of southern Minnesota limestone and polished red granite. Eventually Jacques Lipchitz's bronze Prometheus (now displayed in the Minneapolis Sculpture Garden) was installed near the entry.

The words Walker Art Center stood above the door, representing a change in the museum's focus that had taken place just a few years earlier. No longer simply a gallery to house T.B. Walker's eclectic collection, it became a Works Project Administration-supported institution with a lively program of public events, classes and exhibitions.

The building served well through the Walker's shifting emphasis to contem-

porary art in the 1950s. By the end of the 1960s, however, it had become too cramped to shelter the institution's burgeoning performing-arts program, and architect Edward Larrabee Barnes's expansion and remodeling proposal was considered too expensive. Instead, Barnes was asked to design a completely new facility.

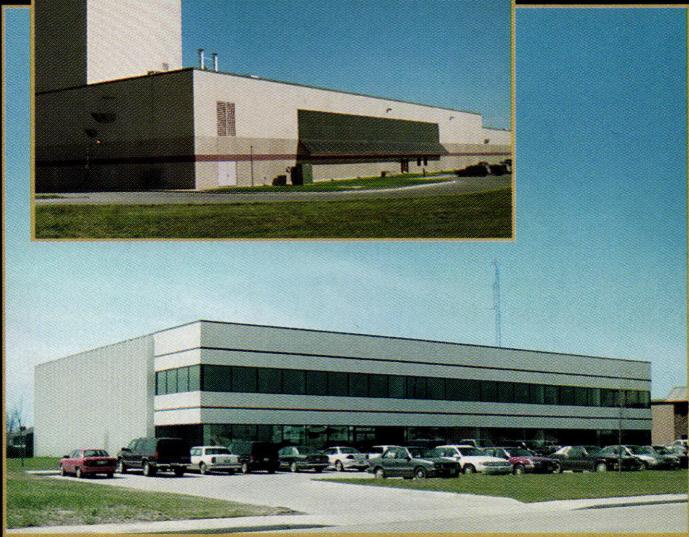
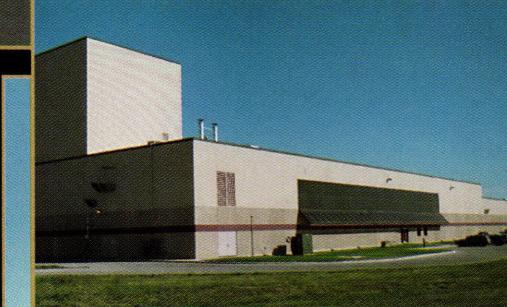
In March 1969, the museum hosted its final bash before falling to the wrecking ball. Despite subzero weather, hundreds of art lovers stayed into the wee hours to dance, paint the gallery walls with graffiti and say good-bye to the Walker's old home. The current galleries opened on the same site in 1971.

Jack El-Hai

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